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FILM SCORE

M O N T H L Y

VOLUME 3, NUMBER 6



Tru Romance
pg 28

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LIV TYLER AND BEN AFFLECK GET IT ON BEFORE THE BIG ONE IN *ARMAGEDDON*; PHOTO BY FRANK MASI.
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STAFF

EDITOR & PUBLISHER
Lukas Kendall

MANAGING EDITOR
Jeff Bond

DESIGN DIRECTOR
Joe Sikoryak

CONTRIBUTING WRITERS

Doug Adams
John Bender
Edwin Black
David Coscina
Andy Dursin
Nick Freeth
Iain Herries
Scott Hutchins
Nick Redman
James Tornainen

PUBLISHING CONSULTANT
Digital Film & Print, Inc.

THANKS TO
B.A. Vimtrup

CONTACT INFO

EDITORIAL OFFICE
5455 Wilshire Blvd
Suite 1500
Los Angeles, CA
90036-4201
PHONE 213-937-9890
FAX 213-937-9277
E-MAIL lukas@
filmscoremonthly.com

ADVERTISING & MARKETING OFFICE
Digital Film & Print, Inc.
5455 Wilshire Blvd
Suite 1500
Los Angeles, CA
90036-4201
PHONE 213-932-5606
FAX 213-932-6111

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We Love Film Music—Really!

FSM'S MANAGING EDITOR STEPS INTO THE FRAY
(AGAIN) TO STATE OUR RATIONALE FOR CD REVIEWS

Why do we review CDs anyway? It's a question that's posed to us often at FSM, particularly after we've trashed someone's favorite score or sullied the good name of a composer we just interviewed. Surprisingly, we receive very few hate letters or threats of legal injunctions over the positive reviews we write. And no matter how many nice things we may say in a review, it's a sure bet that the only thing people will remember are the negative things. Here's a sentiment recently expressed on the Internet: "Fans celebrate what's right and good about film music. Critics make a career out of pointing out what's wrong with film music." Another rec.music.movies poster announced that he'd heard FSM wouldn't be reviewing the new James Horner CD (*Sonic Images' Heart of the Ocean*) because we hated James Horner [see pg. 44.]

Beneath this tough,
occasionally
wise-cracking facade
beats the heart of a
true music lover.

Well, it's a dirty job. Everyone hates a critic. My favorite anti-critic attack stance is the one I'm treated to on almost a weekly basis: "You must be a composer who couldn't make it in the business and now you're getting your revenge by attacking your betters..." The only thing that makes people angrier than the idea of an embittered, failed composer criticizing other composers is the idea that we might *not* be composers, and therefore we have no right to critique movie scores. I can understand the latter point of view, but both are knee-jerk responses to what critics do. We have no doubt that writing film scores is a grueling, challenging job, just like making movies is an enormous undertaking. We stand in awe of the people who do it. But as critics and journalists, we have to put aside those feelings and try to regard these products analytically. That doesn't mean we go into a review with antipathy for the subject. No one looks forward to having a bad time listening to an album. We'd like to love everything we listen to—in fact, we're having a crazy love affair with the human race! As writers, we also want to entertain, and it's often easier to be entertaining when you're trashing something than it is to point out why you think something is great.

What we're trying to do is to put these scores in some sort of perspective. They have to be measured against the rest of the composer's output, against what else is currently out there, and from an historical perspective—how does this measure up against other scores written to this point? Finally, the score should (as often as possible) be analyzed in terms of how it serves the film. It's often pointed out that since a score "works" in the film, any failures of the music to work on their own as a separate listening experience are irrelevant. After all, that's the entire purpose of the score: to serve the film. True enough, but the best film scores have always managed to transcend their medium and exist as satisfying listening experiences. The albums are sold separately (often before the movie itself is even available to people), and collectors often buy them without ever seeing the movie. It's not necessary (or desirable) to sit through a rotten film like Irwin Allen's *The Swarm* to enjoy Jerry Goldsmith's terrific score.

We're critics, but we're also fans and collectors. We're not out to destroy film music as some people seem to think; anyone perusing this magazine should note an equal balance of celebration and condemnation. We want to encourage what's great about film music, but saying that *everything* is great serves no purpose for anyone (except publicists). What makes our opinions more important than anyone else's? Nothing. Our reviews are designed to encourage debate, not stifle it with the final word on the topic. But people need to understand (and the majority of our readers do) that a review is by nature argumentative: it's not necessary for us to continually remind the reader that this is our opinion. When we fail as critics, we fail not because we have the wrong opinion, but because we fail to persuasively back up our arguments.



—Jeff Bond

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THE LATEST FILMS

Obituaries

Final Bows



Caleb Sampson, 45, composer and keyboard player for the Massachusetts-based Alloy Orchestra, died June 8 of an apparent suicide. The Alloy Orchestra specialized in writing and performing live new scores to classic silent films, including Fritz Lang's *Metropolis*, Paul Fejós's *Lonesome* and the 1927 Lon Chaney film, *The Unknown*. Last year they played at Radio City Music Hall in New York and the Louvre in Paris. Sampson also composed the score to Errol Morris's recent documentary, *Fast,*

Cheap and Out of Control, and wrote music for MTV, VH1 and *Sesame Street*. He is survived by his wife, Kathy Hickey, and son, Oliver.



British composer Edwin Astley, 76, passed away on May 19 in Goring, Oxfordshire. He was the composer of numerous famous British television themes, such as *The Saint*, *Robin Hood*, and *Danger Man*. His film scores included the 1959 Peter Sellers film, *The Mouse That Roared*, and the 1962 *Phantom of the Opera*. Since the 1970s he had been living in the English countryside, occasionally contributing arrangements for the Who and the Rolling Stones (with his son, Jon), and for his son-in-law, Pete Townshend, including "Street in the City."



Your Tax Dollars at Work

The Performing Arts wing of the Library of Congress has published a casebound, 269-page illustrated anthology, *Motion Pictures*, containing numerous articles relating to film music: John Green's *Raintree County* and "Twilight's Last Gleaming: The Americanization of Hollywood Film Music, 1950-1965" (two separate articles, Ross Care); Herrmann's *Vertigo*, with music examples (James McCourt); jazz in film (Patricia Willard); the making (and scoring) of *Night of the Hunter* (Preston Jones); the Marathon sequence in *Olympia*, with music-action layouts (Cooper C. Graham); and short articles on Gene Kelly, Robert Saudek, and Gerry Mulligan. The book, edited by Iris Newsom, is available for \$49.00 from the Library of Congress, Sales Shop, 101 Independence Ave SE, Washington DC 20540; or Superintendent of Documents, PO Box 371954, Pittsburgh PA 15250-

7954; fax: 202-512-2250. Stock number: 030-001-00172-51, ISBN: 0-8444-0937-5.

The Soundtracks of Silence

Due to the disappointing performance of the film, it is up in the air whether or not there will be a score album to *Godzilla* (David Arnold). As of this writing, don't bet on it.



There will not be a soundtrack per se for *Lethal Weapon 4*; instead, there will be a Warner Bros. CD in August compiling the soundtracks from all four *Lethal Weapon* films, by Michael Kamen, Eric Clapton and David Sanborn.

Music Readers Wanted

SFX Soundtrack is a French-language magazine starting up soon which is looking for input from potential readers (musician-oriented). Write SFX, 29 Rue des Agglomérés, Angle Rue Paul Lescop, 92000 Nanterre, France; fax: 011-33-1-41-37-21-01; pasfx@aol.com.



Georges Delerue is a new, official biography by Frédéric Gimello-Mesplomb on the late composer, published (in French only) by Editions Jean Curutchet, Rte de Louhossoa, 64640 Hélette, France.

Bella Notes

New releases from Italy include: *Il Maresciallo Rocca* (new TV thriller, Guido & Maurizio De Angelis, on Mi Casa Su Casa label), *Viola Bacia Tutti* (comedy, Aldo De Scaizi & Pivio, Cecchi Gori Music), *La Stanza Dello Scirocco* (Eugenio Bennato, drama, GDM/Sony), *Aprile* (Ludovico Einaudi plus songs, Virgin), *Percorsi 2* (Ennio Morricone non-soundtrack, New Sounds), *Indagine su un Cittadino al di Sopra di Ognio Sospetto* (Morricone, with two previously unreleased tracks, Cinevox), *Giu' La Testa* (Duck You Sucker, Morricone, with one previously unreleased track), and *Un Uomo un Cavallo, una Pistola/The Bounty Killer/Nevada* (three Stelvio Cipriani spaghetti westerns on one CD, CAM).

In addition to Intrada and Screen Archives (following pages), try Footlight Records (212-533-1572) and STAR (717-656-0121) for some of these imports.

PHOTO BY KEN WINOKUR

Record Label Round-Up

Aleph Coming on Lalo Schiffrin's personal label: Late July: *Jazz Meets the Symphony No. 4* (performed by the London Symphony). July/August: *Che!* (first CD of 1969 score, plus newly recorded guitar pieces). Late September: Schiffrin's *Jazz Mass* (new recording).

These albums will be available by mail only: see www.alephrecords.com or www.schiffrin.com.

Brigham Young University Delayed until August is *The Flame and the Arrow* (Max Steiner), mastered from materials located at BYU's Max Steiner library. This will be available from Screen Archives Entertainment, PO Box 5636, Washington DC 20016-1236; call 202-364-4333 or e-mail Nippersae@aol.com for a free catalog.

Castle Communications Coming in September from this English label is *Get Carter* (1971 Michael Caine gangster film, Roy Budd).

Citadel Due July is *A Kid in Aladdin's Palace* (David Michael Frank). Due August/September a television CD: *Wichita Town Suite #2* (Hans Salter; not duplicating music from earlier album) coupled with *Music from Kraft Television Theatre* (Wladimir Selinsky, original scores from '50s broadcasts, originally on RKO/Unique LP).

Dreamworks

July 7: *Small Soldiers* (song compilation).

July 21: *Saving Private Ryan* (John Williams). August 4: *Dead Man on Campus* (Dust Bros.). September 15: *Sabrina: The Teenaged Witch* (TV), *Permanent Midnight* (Primal Scream, Daniel Licht). September 22: *A Night at the Roxbury* (dance music). November 3: *The Prince of Egypt* (three separate albums: original soundtrack by Hans Zimmer; country music inspired by, and gospel music inspired by).



GNP/Crescendo Forthcoming but without dates are *Greatest Sci-Fi Hits Volume 4* (Neil Norman and His Cosmic Orchestra) and the first official CD of *Predator* (Alan Silvestri, 1987).

Crescendo will release the soundtrack to *Star Trek 9* (Jerry Goldsmith) when the film comes out at the end of the year.

Hollywood Due July 28: *Snake Eyes* (Ryuichi Sakamoto), *The Parent Trap* (various).

Intrada Coming soon are five authorized promotional CDs: *Murder at 1600*, *Hush* (Christopher Young), *The Comedians*, *Gore Vidal's Billy the Kid* (Laurence Rosenthal),

and *Fortress* (Frederic Talgorn).

These are being produced for the composers' professional use with limited availability to collectors.

The next recording in Intrada's "Excalibur" series (late '98 or early '99 release) will be *Jason and the Argonauts* (Bernard Herrmann, 1963), the complete score conducted by Bruce Broughton.

Write for a free catalog of soundtrack CDs from Intrada, 1488 Vallejo St, San Francisco CA 94109.

JOS Coming this summer from John Scott's label are *Swiss Family Robinson* (new film), and repressings of *Antony and Cleopatra* (1972, with new packaging and one new track) and *Becoming Colette* (1992).



Special Announcement

Good Williams Hunting!

This month we offer the second disc in our new Silver Age Classics series: a 76-minute John Williams CD featuring two complete scores, *The Paper Chase* (1973) and *The Poseidon Adventure* (1972), plus the main title from *Conrack* (1974).

The Paper Chase is an eclectic mix of styles for the acclaimed law school drama, from Baroque stylings to contemporary pop, while *The Poseidon Adventure* is the classic Irwin Allen disaster film featuring a stirring main theme. As a special bonus, the disc includes the lovely Americana main title from *Conrack*, the most significant piece from that score.

Still available is the first release in the series, a pair of unreleased Jerry Goldsmith western scores from 20th Century Fox: *Stagecoach* (the original 1966 film soundtrack—not the re-recorded Mainstream album) and *The Loner* (main and end titles and two episode scores for the 1965 Rod Serling-produced TV program).

Both *The Paper Chase/The*

Poseidon Adventure and *Stagecoach/The Loner* are one-time-only pressings of 3,000 copies, available for \$19.95 each plus shipping (\$3 U.S./Canada, \$5 overseas). This is large enough to accommodate interested collectors, but small enough to fulfill the guidelines of our agreements with the studios and musicians union. We will continue to offer one CD roughly every other issue, with



the contents remaining under wraps until the CD is available. We can say that the next disc will feature a previously unreleased score by Leonard Rosenman.

The initial response to *Stagecoach/The Loner*, offered with the May issue, was fantastic, and we thank our readers for being patient with the CD's shipping. Due to a delay with our pressing plant, *Stagecoach/The Loner* was fin-

ished a few weeks later than expected, but we do not intend this to be the norm. We're also doing our best to ship the CDs securely, but if yours arrived damaged, please contact us for a pristine copy.

Our next project is a page on our web site (www.filmscore-monthly.com) through which readers can transmit their credit card information securely to order CDs and magazine subscriptions. Unfortunately, it is not possible for us to offer online "tracking." We've received several requests to run our Silver Age Classics series like a book club, where we send each CD automatically with a bill, and we are considering ways of doing this.

We're thrilled at the interest in our series and appreciate your input to make these discs everything collectors want them to be. We received lists of titles to consider and are hard at work making some of them a reality. Send your feedback and suggested CDs to FSM Silver Age Classics, 5455 Wilshire Blvd, Suite 1500, Los Angeles CA 90036-4201, or e-mail: idea@filmscoremonthly.com. See the back cover for more details on *The Paper Chase/The Poseidon Adventure*, and find the order form between pp. 40 and 41. —Lukas Kendall

Koch Due November is a new recording of Franz Waxman chamber music (St. Clair Trio), including many film pieces. Due this fall are albums of Rózsa: chamber music for piano and Korngold: complete music for piano, respectively. Unscheduled is a new Erich Wolfgang Korngold film music album (*Juarez, The Sea Wolf, The Sea Hawk, Elizabeth and Essex*), recorded in New Zealand.

Marco Polo Bill Stromberg and John Morgan are recording more classic film scores in Moscow:



Due this fall are Philip Sainton's *Moby Dick* (1956) and Victor Young: *The Uninvited*, *Gulliver's Travels* (1939), *Bright Leaf*, and *The Greatest Show on Earth*.

Also recorded for future release: *Devotion* (Erich Wolfgang Korngold), *Mr. Skeffington* (Franz Waxman), *They Died with Their Boots On* (Max Steiner) and *The Egyptian* (Bernard Herrmann and Alfred Newman). *The Egyptian* is approx. 60-70 minutes, with choir, and with more Herrmann cues than on the existing album.

Milan July 14: *Polish Wedding* (Luis Bacalov). July 28: *Lolita* (Ennio Morricone). August 11: *Vampires* (John Carpenter).

Pacific Time Entertainment Coming in August from this new label are compilations of music by Nicola Piovani and Pino Donaggio in a "Composer's Compilation Series." Due September: *The Versace Murder* (Claudio Simonetti), *Mirage* (Steve Quinzi).

Pendulum Imminent is a reissue of *The Chase* (John Barry).

Play It Again Due in August is Geoff Leonard and Pete Walker's book, *Bond and Beyond: The Music of John Barry*, published by Sansom & Company of Bristol (a subsidiary of Redcliffe Press). See www.auracle.com/pia.

PolyGram Due in August in Spain and Argentina is *Tango* (Lalo Schiffrin), which will be released in the rest of the world and U.S. later this year.

Due August 4: *Ever After: The Cinderella Story* (George Fenton). August 11: *Next Stop Wonderland* (score by Claudio Rigazzi plus various jazz). October: *Elizabeth I* (David Hirschfelder).

Pushed back to 1999 in the U.S. is John Barry's non-soundtrack work, *The Beyondness of Things*.

Forthcoming from a PolyGram label to be

determined (possibly Philips) is a 2CD set of the three Miklós Rózsa albums from the 1970s, *Miklós Rózsa Conducts His Great Film Music*.

Razor & Tie Due July 14 are *What's Up Tiger Lily?* and *You're a Big Boy Now* (two soundtracks by The Loving Spoonful, on one CD). Due August 11 is a reissue of *A Fistful of Dollars* (Ennio Morricone). August 25: *Blacula* (1972, Gene Page).

RCA Victor Due August 11: *Slums of Beverly Hills* (songs plus Rolfe Kent score).

Reel Sounds Due June 30: *High Art* (Shudder to Think). July 14: *Wicked City* (various rock). August 25: *Somewhere in the City* (John Cale).

Restless Due this summer in non-U.S. territories only is a new expanded/restored edition of Ennio Morricone's masterpiece *Once Upon a Time in America* (1984). A U.S. edition may be forthcoming; until then, it will be available only as an import.

Rhino Due August 18 are *Strike!* (various early '60s rock, Miramax film) and another rock collection inspired by *Space Ghost: Coast to Coast: Space Ghost's Surf & Turf*. Due September 1 is *Go Simpsonic with the Simpsons* (Alf Clausen plus songs and dialogue). See www.rhino.com.

Rykodisc Upcoming in The Deluxe MGM Soundtrack Series of United Artists Films: July 14: *Equus* (Richard Rodney Bennett, 1977), *A*



Funny Thing Happened on the Way to the Forum (Stephen Sondheim, 1966), *How to Succeed in Business Without Really Trying* (Frank Loesser, 1967), *Irma la Douce* (Andre Previn, 1963), *Man of La Mancha* (Mitch Leigh, Joe Darion, 1972).

August 25: *The Greatest Story Ever Told* (Alfred Newman, 1965), *Elmer Gantry* (Andre Previn, 1960, with extra music). *The Greatest Story Ever Told* will be a 3CD set, with the original album on disc one, and the score as heard in the film on discs two and three.

September 15: *The Misfits* (Alex North, 1961), with 45 min. unreleased music; and *Taras Bulba* (Franz Waxman, 1962), with original, unused Franz Waxman liner notes and rare photos in the booklet.

September 29: *The Magnificent Seven* (first release of original 1960 soundtrack, in mono), *The Cutting Edge* (1992, various artists).

October 13: *Alice's Restaurant* (Arlo Guthrie, 1969, with extra music), *The Pink Panther Strikes Again* (Henry Mancini, 1976, with extra music), *What's New Pussycat?* (Burt Bacharach, 1965).

Rykodisc and MGM have joined forces with AEI Music Networks to broadcast their soundtracks on Delta Airlines. The "Rykodisc Presents MGM Soundtracks" audio channel is now on over 25,000 Delta flights.

Silva Screen Imminent in the U.S. is Brian Lock's score for *Land Girls* (new film); U.K. release in September.

Forthcoming for August in the U.S. is *Cinema Choral Classics 2* (recorded in Prague). Additional compilations are planned for this summer, titles to be announced.

Silva U.K. will issue two albums of music from the original soundtracks to Japanese *Godzilla* films, similar (but not identical) in content to the recent GNP/Crescendo U.S. releases.

Sonic Images Due June 30: *Gone with the Wind* (Max Steiner), the Muir Mathieson/Sinfonia of London stereo recording originally on Stanyan, including bonus tracks from *America, America, For Whom the Bell Tolls, Spellbound, The Cardinal*, and *The Prime of Miss Jean Brodie*.

Sony Due July 7: *The Mask of Zorro* (James Horner). July 28: *The Governess* (Ed Shearmur).

Due at the times of their respective movies are *Dancing at Lughnasa* (Bill Whelan), *Legend of the Pianist on the Ocean* (Ennio Morricone), and *The Red Violin* (John Corigliano; Joshua Bell, violin).

Back to Titanic (the soundtrack album, volume 2) will be out at the time of the movie's release on video (probably at the end of the summer), to contain source music from the movie—Gaelic Storm's Irish songs as well as I Salonisti's quartet music—and a newly arranged and recorded suite of music by James Horner. There are also plans for a traveling *Titanic* concert and television special this summer and fall.

Pushed back (again!) for November 3 is Sony Legacy's 65-minute issue of *Star Trek: The Motion Picture* (Jerry Goldsmith), a 2CD set with an expanded edition of *Inside Star Trek* (Gene Roddenberry-narrated '70s documentary) on disc two.

Super Collector This sci-fi store is producing promotional CDs of *V: The Original Series* (Joe Harnell) and *V: The Series* (Dennis McCarthy), with limited availability to collectors as of mid-July. See

www.supercollector.com, or call 714-839-3693.

TVT Due September: *Dead Man's Curve* (Shark/The Wild Colonials), *Delivered* (Nicholas Pike). Due at the times of their movies: *Blade* (Mark Isham, various), *Beowulf*.

Due this fall is a 4CD box set (with the discs also sold separately) of *Sci-Fi's Greatest Hits*, promoted in conjunction with the Sci-Fi Channel and containing both classic and contemporary material.

Varèse Sarabande

Due July 14: *Small Soldiers* (Jerry Goldsmith score) and *Scream 1/2* (Marco Beltrami score album).

Forthcoming are a bucket of CDs in Robert Townson's Film Classics series (re-recorded with the Royal Scottish National Orchestra, unless noted):

July 28: *The Agony and the Ecstasy* (Alex North, cond. Jerry Goldsmith), *Body Heat* (John Barry, London Symphony Orchestra cond. Joel McNeely).

August 11: *Titanic: The Classic Film Scores of James Horner* (various films), including selections from *Titanic* conducted by John Debney featuring an 80-voice choir.

August 25: *Color, Rhythm and Magic: Classic Disney Instrumentals*, light jazz versions of various Disney songs recorded in New York.

September 8: *The 7th Voyage of Sinbad* (Bernard Herrmann, cond. John Debney), *Somewhere in Time* (John Barry, cond. John Debney, featuring Lynda Cochrane, piano).

September 22: *The Towering Inferno: Great Disaster Classics* (cond. Joel McNeely and John Debney), featuring 18-min *Towering Inferno* plus *Titanic*, *The Poseidon Adventure*, *Earthquake*, *The Swarm*, *Twister*, *Outbreak*, *Volcano*, *Dante's Peak* and *Independence Day*.

Also September 22: *The Piano*, *The English Patient*, *Shine*, *The Portrait of a Lady*: solo album by pianist Lynda Cochrane with John Debney cond. the RSNO.

October 6: *Amazing Stories* (cond. Joel McNeely and John Debney), featuring main and end themes by John Williams, the Spielberg-directed episode score "The Mission" (Williams), and "Dorothy and Ben" (Georges Delerue).

October 20: *Citizen Kane* (Bernard Herrmann, cond. Joel McNeely), *Midway* (John Williams, cond. Richard Wentworth—complete score to 1976 film, never before released).

Also recorded for future release are *The Magnificent Seven* and *The Great Escape*, composed and conducted by Elmer Bernstein.



Varèse had to cancel their album of re-recorded *Godzilla* music, because Toho threatened to sue them into the stone age.

The next CDs in the Fox Classics series are two 2CD sets, *Bernard Herrmann at 20th Century Fox* and *Jerry Goldsmith at 20th Century Fox*. The contents are unknown, as the discs have yet to be assembled.

A fifth Franz Waxman: *Legends of Hollywood* CD will be recorded in fall 1998 or early 1999 for future release (cond. Richard Mills).

VCE This new label has released the first U.S. edition of *Trinity and Beyond: The Atomic Bomb Movie* (William Stromberg, John Morgan, performed by the Moscow Symphony Orchestra). VCE is located at 13300 Ralston Ave, Sylmar CA 91324-7608; ph: 818-367-9187.

Warner Bros. Due in September from Warner Home Video are 25th Anniversary laserdisc, DVD and video box sets of *The Exorcist* (1973) which will include a new CD of the soundtrack, containing all the material from the LP (Penderecki, Oldfield, Heinz, etc.), additional music from the film (including the short original cues by Jack Nitzsche), and a suite of the rejected score by Lalo Schiffrin. The CD will *not* be available apart from the video packages.

A "Volume 2" type of soundtrack CD for *Giant* (Dimitri Tiomkin, unreleased cues) will be included with the overseas video packages of the film later this year. There are no present plans for U.S. distribution.

FSM



READER ADS

WANTED

MICHAEL FISHBERG (10 Holland Walk, Stanmore HA7 3AL, E n g l a n d ; michael@superfish.demon.co.uk) is looking for a vinyl copy of *Bedazzled* by Dudley Moore on London. Send for list for trade or will buy.

WOLFGANG JAHN (Auhofstr. 223/1, A-1130 Wien, Austria; ph/fax: 01143-1-876-7893) is looking for older Varèse CDs, especially ltd. CDs of *Bloodline/Red Sonja* and *Last Embrace/Eye of the Needle*, and Japanese & U.S. promo-only LP releases. Will trade or pay cash.

BRENDAN RYAN (Bay-Tree Cottage, Church Hill, Totland Bay, Isle of Wight PO39 0ET, England; xrr09@dial.pipex.com) is looking for the Angel Records CD of the music for the LucasArts game *The Dig* by Michael Land.

FOR SALE OR TRADE

SEAN ADAMS (9160 Madison Ave #52, Fair Oaks CA 95628; ph: 916-987-4108) has the following CDs for trade: *Batteries Not Included* (Homer), *Jane Eyre* (Williams, Silva Screen), and *The Swarm* (Goldsmith, LP).

MICHAEL CONTRERAS (1718 Willowbend, Deer Park TX 77536; ph: 281-478-4715) has the following CDs for sale: *The Witches of Eastwick* (Williams, \$175), *The Accidental Tourist* (Williams, \$75), and *Quo Vadis?* (Rozsa, \$50).

MICHEL COULOMBE (3440 Mont-Royal Est, Montréal, Québec H1X 3K3, Canada; ph: 514-529-0133) has the following CDs for auction (minimum bids noted): *Digital Space* (various,

Varèse, sealed, \$60), *Farewell to the King* (Poledouris, Milan, \$35), *The Quiller Memorandum* (Barry, Varèse, sealed, \$80), *Shipwrecked* (Doyle, Disney, sealed, \$75), He also has the following Goldsmith CDs for auction; minimum bids are noted: *The Blue Max* (Varèse \$35), *Come (Bay Cities, \$25)*, *Legend* (Up-Art, \$40), *Poltergeist II* (Varèse, \$35), *Supergirl* (Varèse, \$30). Write or call for auction deadline and bids.

CORNELIS EUK (Sint Jorisweg 86, 2612 ET Delft, The Netherlands) has CDs for sale, including: *Runaway* (Goldsmith), *The Boy Who Could Fly* (Broughton), *Lionheart 1 + 2* (Goldsmith), *The Serpent and the Rainbow* (Fiedel), *Link* (Goldsmith), *Tai-Pan* (Jarre), *No Way Out* (Jarre), *Gorky Park* (Homer), *A Far Off Place* (Homer), *Noble House* (TV, Chihara), *Man on Fire* (Scott), *Eight Men Out* (Burwell), *Julia & Julia* (Jarre), *Suspect* (Kamen), *Poltergeist III* (Renzetti), *Where the River Runs Black* (Homer), *Kabuto* (Scott), *Poltergeist II* (Varèse), *The Client* (Shore), *Misery* (Shaiman), *Vibes* (Homer), *Dick Tracy* (Elfman), *Jane Eyre* (Williams), *Batman* (Elfman), *The Abyss* (Silvestri) and others. Please write for list.

G. ROGER HAMMONDS (PO Box 4126, Kingsport TN 37665; ph: 423-245-2452) will trade CD of *The Accidental Tourist* for movie *Little Shop of Horrors* in DVD format.

FRANK MALONE (240 Milagra Drive, Pacifica CA 94044; ph: 650-355-2652) has the following for set sale: *Ruby Cairo* (John Barry, Sony Japan SRCS #6618), *King Kong* (John Barry, Mask Italy MK702), *Body Heat* (John Barry, SCSE Australia CD-

1, Ltd. edition #627), *Shipwrecked* (Patrick Doyle, Disney USA 60614-2).

STACEY WILLIAMS (3544 Mentone Ave #1A, Los Angeles CA 90034; ph: 310-838-1763) has the following CDs, best offers accepted: *The War at Home* (promo) (\$65), *Honor & Glory* (sealed) (\$70), *Lonesome Dove* (\$15), *Starship Troopers* (sealed) (\$12), *Serial Mom* (\$20), *Hot Shots, Part Deux* (\$35), *Lassie* (\$20), *Wind* (\$85), *SpaceCamp* (\$95), *Accidental Tourist* (\$85), *Empire of the Sun* (sealed) (\$25), *Earthquake* (\$25), *Always* (\$35), *Home Alone 2* (score) (\$15), *Apollo 13* (promo, scratched) (\$75), *Willow* (import) (\$65), *Aliens* (\$45), *Rocketeer* (\$45), *Glory* (\$25), *Dad* (\$25), *Once Around* (\$15), *Clear and Present Danger* (\$15), *Balto* (\$10), *Casper* (\$10), *Swing Kids* (\$10), *To Gillian on Her 37th Birthday* (sealed) (\$10), *Jumanji* (\$10), *Black Beauty* (\$25), *Beetlejuice* (\$35), *Good Will Hunting* (promo) (\$45), *Edward Scissorhands* (\$20), *Major Payne* (promo) (\$65), *Logan's Run* (\$40), *V: The Final Battle* (sealed) (\$25), *Escape from New York* (\$25), *Memoirs of an Invisible Man* (\$25), *A Clockwork Orange* (\$20), *Backdraft* (\$20), *Cutthroat Island* (\$25), *The Babe* (Japanese) (\$25).

WANTED AND FOR SALE/TRADE

CLAES GRUFMAN (Stenmarav 23, SE-19460 Upp Väsby, Sweden; fax: 46-8-88009; jwrulez@hotmail.com) has a copy of *Selected Themes* by Alan Silvestri (rare 2CD promo set) for sale. Send your offers. Will trade for *Jane Eyre* (Williams).

Concert News

California

August 1 California Phil., Pasadena; *Lawrence of Arabia* (Jarre), *Carmen Fantasy* (Waxman).

August 7, 8 San Diego s.o., cond. Richard Kaufman; *The X-Files* (Snow), *Airplane!* (Bernstein), *Arctic Whales* (Mancini)—Monica Mancini, soloist.

Colorado

July 22 Detroit s.o., Vale; *A President's Country Medley* (Tiomkin), *Happy Trails* (Evans).

July 24 Breckenridge Music Festival; *Carmen Fantasy* (Waxman).

July 26, August 15 Cuchara Music & Arts Festival; *The Furies* (Waxman), *Gunfight at the O.K. Corral* (Tiomkin), *The Alamo* (Tiomkin), *The Magnificent Seven* (Bernstein).

August 15 Breckenridge Music Festival; *Indiana Jones and the Last Crusade* (Williams).

Connecticut

August 22, 23 Summer Music in New London; *Vertigo* (Herrmann), *Body Heat* (Barry), *Out of Africa* (Barry).

Idaho

July 17, 18 Boise Summer Fest.; *Bonanza* (Livingston/Evans), *Wagon Train* (Moross), *Rawhide* (Tiomkin), *Dances with Wolves* (Barry), *Gunfight at the O.K. Corral* (Tiomkin), *The Alamo* (Tiomkin).

Indiana

July 16 Indianapolis s.o.; *Gettysburg* (Edelman).

Kentucky

July 11 Louisville s.o.; *The X-Files* (Snow).

Maryland

July 11 Baltimore s.o.; *Independence Day* (Arnold), *Cocoon* (Horner).

July 18 Baltimore s.o.; *Anastasia* (Flaherty/Ahrens).

Michigan

August 7 Detroit s.o., cond. Erich Kunzel; *John Denver Celebration* (arr. Holdridge).

Missouri

July 21, 22, 23 St. Louis s.o.; *Lawrence of Arabia* (Jarre), *Around the World in 80 Days* (Young), *Kings Row* (Korngold), *Raiders of the Lost Ark* (Williams), *Wizard of Oz*.

Montana

August 7 Montana s.o., Carroll College in

Helena; *Lonesome Dove* (Poledouris), *Legends of the Fall* (Horner), *The Big Sky* (Tiomkin, first concert performance).

Pennsylvania

July 25 Erie Phil.; *The Natural* (R. Newman), *The Generals* (Patton/MacArthur, Goldsmith).

Texas

July 8 Dallas Sym., cond. Richard Kaufman; *The X-Files* (Snow, world concert premiere), *Jefferson Tribute* (Holdridge), *John Denver Celebration* (arr. Holdridge).

July 10, 11 Houston s.o.; *Psycho* (Herrmann)

July 11 Fort Worth s.o.; *Star Trek* TV theme (Courage), *The English Patient* (Yared), *The Mission* (Morricone).

Utah

July 11, 15, 23, 24, 25 Utah s.o., Salt Lake City; *Magnificent Seven* (Bernstein), *Lonesome Dove* (Poledouris).

Washington

July 21, 25 Tacoma s.o.; *Unchained Melody* (North).

Canada

July 24 Ottawa Chamber Music Festival; music by Herrmann, Korngold, Waxman, Bernstein.

Japan

August 2, 3 Osaka s.o.; *Anastasia* (Flaherty/Ahrens), *The Magnificent Seven* (Bernstein), *The Great Escape* (Bernstein), *Around the World in 80 Days* (Young), *Love Is a Many Splendored Thing* (Webster/Fain), *Breakfast at Tiffany's* (Mancini), *East of Eden* (Rosenman).

Williams and Mauceri Have a Bowl On July 17 and 18, John Williams will conduct the Los Angeles Philharmonic at the Hollywood Bowl in "A Night at the Movies": *Captain from Castile* (Newman), *The Sea Hawk* (Korngold), *Gone with the Wind* (Steiner), *Psycho* (Herrmann), *A Place in the Sun* (Waxman), *Ben-Hur* (Rózsa), *2001, The Magnificent Seven* (Bernstein), and Williams's *Far and Away*, *Amistad*, *The Lost World*, *Sabrina* and *Star Wars*.

Williams will conduct the L.A. Phil. in another concert on August 7 and 8, with special guest Natalie Cole. Selections include Shostakovich's *Festival Overture*, Michael Torke's *Javelin*, the Fauré *Pavane*, Tchaikovsky's *Sleeping Beauty*, Williams's

(continued on page 10)

NOW PLAYING

New Films and CDs in Release

<i>Armageddon</i>	Trevor Rabin	Columbia/Sony**
<i>Bulworth</i>	Ennio Morricone	Interscope*, RCA Victor
<i>Cousin Bette</i>	Simon Boswell	RCA Victor
<i>Deep Impact</i>	James Horner	Sony Classical
<i>Dirty Work</i>	Richard Gibbs	
<i>Godzilla</i>	David Arnold	Epic/Sony Soundtrax**
<i>Gone With the Wind</i>	Max Steiner	Rhino
<i>Hav Plenty</i>	Wendy Melvoin & Lisa Coleman	Yab Yum/550*
<i>Henry Fool</i>	Hal Hartley	
<i>Hope Floats</i>	Dave Grusin	Capitol*, RCA Victor
<i>The Horse Whisperer</i>	Thomas Newman	MCA*, Hollywood
<i>The Land Girls</i>	Brian Lock	
<i>The Last Days of Disco</i>	Mark Suozzo	Work*
<i>Mulan</i>	Jerry Goldsmith	Walt Disney**
<i>The Opposite of Sex</i>	Mason Daring	
<i>Out of Sight</i>	David Holmes	Jersey Records
<i>Passion in the Desert</i>	José Nieto	RCA Victor
<i>A Perfect Murder</i>	James Newton Howard	Varèse Sarabande
<i>Quest for Camelot</i>	Patrick Doyle	Curb/Warner/Atlantic**
<i>Sliding Doors</i>	David Hirschfelder	Jersey/MCA*
<i>Six Days, Seven Nights</i>	Randy Edelman	Hollywood
<i>The Spanish Prisoner</i>	Carter Burwell	
<i>Titanic</i>	James Horner	Sony Classical
<i>The Truman Show</i>	Burkhard Dallwitz, Philip Glass	Milan
<i>The X-Files: Fight the Future</i>	Mark Snow	Elektra (two albums)

*song compilation **combination songs and score



Upcoming Film Assignments

Due to the volume of material, this list only covers feature scores and selected high-profile television and cable projects. Composers, your updates are appreciated call: 213-937-9890, or e-mail Lukas@filmscoremonthly.com

Mark Adler *Ernest Joins the Army, The Rat Pack* (HBO), *Stand Up Tragedy* (Turner).

Eric Allaman *Breakfast with Einstein, True Heart.*

Luis Bacalov *Polish Wedding, B. Monkey, It Had to Be You* (romantic comedy).

Angelo Badalamenti *A Story of a Bad Boy* (co-composed with Chris Hajian), *Arlington Road.*

Lesley Barber *Shot Through the Heart* (HBO), *History of Luminous Motion* (Good Machine).

Steve Bartek *Circle Vision* (Disneyland attraction).

Tyler Bates *Denial.*

Marco Beltrami *The Florentine, David and Lisa.*

Richard Rodney Bennett *The Tale of Sweeney Todd* (d. John Schlesinger).

Elmer Bernstein *Deep End of the Ocean* (Michelle Pfeiffer), *The Wild Wild West* (Will Smith, d. Barry Sonnenfeld).

Edward Bilous *Mickey Blue Eyes, Naked Man, Dead Broke, Mixing Mia.*

Chris Boardman *Payback* (Mel Gibson, d. Brian Helgeland).

Simon Boswell *Dad Savage, Perdita Durango, Alien Love Triangle, Warzone* (d. Tim Roth).

Christopher Brady *Castle in the Sky* (Disney animated), *Kiki's Delivery Service* (Disney animated).

Michael Brook *The Affliction* (d. Paul Schrader).

Bruce Broughton *Fantasia Continues* (transitions).

Carter Burwell *Hi Lo Country* (d. Stephen Frears, Woody Harrelson), *The Velvet Goldmine* (glam-rock pseudo documentary, Ewan McGregor), *Mystery Alaska* (Disney).

Terry Castellucci *Guy Gets Kid* (Adam Sandler).

Alf Clausen *Gabriella.*

Ray Colcord *Heartwood* (Jason Robards).

Michel Colombier *How Stella Got Her Groove Back.*

Eric Colvin *Setting Son* (d. Lisa Satriano).

Bill Conti *The Real Macaw, Wrongfully Accused.*

Michael Convertino *Dance with Me, Where's Marlow.*

Stewart Copeland *Very Bad Things, Pecker* (John Waters).

John Corigliano *The Red Violin* (Samuel L. Jackson).

Mychael Danna *8 Millimeter* (d. Joel Schumacher), *Regeneration, Ride with the Devil* (Ang Lee, Civil War film, Jewel), *The Confession* (Alec Baldwin, courtroom drama).

Loran Alan Davis *The Last Prediction* (independent), *Retribution* (d. Richard Van Vleet).

John Debney *My Favorite Martian, I Will Be Home for Christmas* (Disney).

Gary DeMichele *Ship of Fools* (d. Stanley Tucci, Campbell Scott).

Alexandre Desplat *Restons Groupes.*

Patrick Doyle *Stepmom* (Julia Roberts).

Anne Dudley *American History X* (New Line).

The Dust Bros. *Orgazmo.*

John Du Prez *Labor Pains.*

Steve Edwards *The Patriot* (Steven Seagal).

Cliff Eidelman *One True Thing.*

Danny Elfman *American Psycho* (film of Bret Easton Ellis novel), *Instinct* (Anthony Hopkins), *Simple Plan* (Sam Raimi), *Psycho* (Gus Van Sant, producing and adapting Bernard Herrmann's original score), *Civil Action* (d. Steven Zaillian).

Stephen Endelman *Finding Graceland.*

George Fenton *Cinderella.*

Frank Fitzpatrick *Lani Loa* (Zoetrope).

Mick Fleetwood *14 Palms.*

Robert Folk *Jungle Book 2* (Disney).

David Michael Frank *A Kid in Aladdin's Court, The Prince, Rhapsody in Bloom* (Penelope Ann Miller).

John Frizzell *Jane Austen's Mafia* (Jim Abrahams).

Michael Gibbs *Georgy's Girl 2.*

Richard Gibbs *Music from Another Room.*

Elliot Goldenthal *In Dreams* (d. Neil Jordan).

Jerry Goldsmith *Small Soldiers* (d. Joe Dante), *Star Trek 9* (d. Jonathan Frakes), *The 13th Warrior* (formerly *Eaters of the Dead*), *The Mummy.*

Joel Goldsmith *Reasonable Doubt* (d. Randall Kleiser, Melanie Griffith).

Harry Gregson-Williams *Earl Watt* (Pate Bros.).

Andrew Gross *Be the Man* (MGM, Super Dave movie).

Larry Groupé *Storm of the Heart, Sleeping with the Lion, Making Contact* (d. Molly Smith), *Deterrence* (Showtime), *I Woke Up Early the Day I Died* (Billy Zane, Ed Wood's last script).

Richard Hartley *All the Little Creatures* (U.K. independent), *Peter's Meteor, Rogue Trader.*

Richard Harvey *Captain Jack* (Bob Hoskins), *The Last Governor.*

Todd Hayen *Legend of Pirates Cove, The Crown.*

David Hirschfelder *Elizabeth I.*

Lee Holdridge *Family Plan* (Leslie Nielsen), *The Secret of NIMH 2* (animated, MGM), *No Other Country.*

James Horner *The Mask of Zorro* (d. Martin Campbell), *Mighty Joe Young.*

James Newton Howard *Snow Falling on Cedars* (d. Scott Hicks).

Steven Hufsteter *Mascara* (independent).

Søren Hyldgaard *The Other Side* (d. Peter Flinth), *Tommy and the Wildcat* (family adventure), *Angel of the Night* (vampire thriller).

Mark Isham *Free Money* (Marlon Brando comedy), *Blade* (New Line), *At First Sight* (Val Kilmer, Mira Sorvino).

Alaric Jans *The Winslow Boy* (David Mamet).

Adrian Johnston *Divorcing Jack.*

Trevor Jones *The Mighty* (d. Peter Chelsom, Miramax, collaborating with Peter Gabriel), *Frederic Wilde* (d. Richard Loncraine), *Titanic Town* (d. Roger Michel), *Rescue Me* (MGM), *From Hell* (d. Hughes Bros.), *The Lost Son, Four Weddings and a Funeral Sequel* (Hugh Grant).

Jan A.P. Kaczmarek *Aimee and the Jaguar* (Germany, d. Max Faerberboeck).

Michael Kamen *Lethal Weapon 4.*

Brian Keane *New York* (Ric Burns, epic documentary).

Rolfe Kent *Slums of Beverly Hills* (Alan Arkin, Marisa Tomei), *Election, Don't Go Breaking My Heart* (Anthony Edwards).

William Kidd *The King and I* (Morgan Creek, animated).

Philipp Fabian Kölmel *Cascadeur: The Amber Chamber* (Germany, action-adventure).

Robbie Kondor *Happiness* (d. Todd Solondz).

Russ Landau *One Hell of a Guy, Nowhere Lane.*

Brian Langsbard *First of May* (independent).

Michel Legrand *Madeline* (Frances McDormand).

Chris Lennertz *The Art House* (parody), *Lured Innocence* (Dennis Hopper, Talia Shire).

Daniel Licht *Permanent Midnight* (co-composed with Primal Scream).

John Lurie *Clay Pigeons* (prod. Ridley Scott).

Mader *The Wonderful Ice Cream Suit* (Disney), *Too Tired to Die, Row Your Boat, Claudine's Return.*

Mark Mancina *Tarzan: The Animated Movie* (Disney, songs by Phil Collins).

Hummie Mann *Broke Down Palace* (d. Jonathan Kaplan), *Naked City 2* (d. Peter Bogdanovich), *Good Night, Joseph Parker* (Paul Sorvino), *A Thing of Beauty.*

David Mansfield *The Gospel of Wonders* (Mexico, d. Arturo Ripstein).

Anthony Marinelli *God Said Ha!* (Julia Sweeney), *Gideon's Web, Seed.*

Jeff Marsh *Burning Down the House, Wind River*

(Karen Allen).

Phil Marshall *Rupert's Land, Gotta Dance.*

Brice Martin *Depths of Grace, Eating L.A.*

Cliff Martinez *Wicked* (d. Michael Steinberg).

David May *Shaking All Over* (d. Dominique Forma).

Dennis McCarthy *Letters from a Killer* (d. David Carson).

John McCarthy *Boy Meets Girl.*

Joel McNeely *The Avengers, Virus, Zack and Reba* (independent), *Soldier* (Val Kilmer).

Gigi Meroni *The Good Life* (Stallone, Hopper), *The Others, The Last Big Attractions.*

Randy Miller *Without Limits* (Prefontaine story), *Ground Control.*

Mike Mills *A Cool Dry Place* (Vince Vaughn, Joey Lauren Adams, with new song from Mills's band, R.E.M.).

Sheldon Mirowsitz *Say You'll Be Mine* (Justine Bateman), *Autumn Heart* (Ally Sheedy).

Fred Mollin *The Fall.*

Ennio Morricone *The Legend of the Pianist on the Ocean* (Giuseppe Tornatore), *What Dreams May Come* (Robin Williams).

Mark Mothersbaugh *Rugrats: The Movie, Dead Man on Campus* (Paramount, prod. Gale Ann Hurd), *Rushmore* (Disney).

Roger Neill *Welcome to Kern Country* (co-composed with the Dust Bros.), *White Flight.*

Ira Newborn *Baseketball* (d. David Zucker).

Randy Newman *Pleasantville, A Bug's Life, Toy Story 2.*

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John Ottman *Apt Pupil* (d. Bryan Singer, Ottman also editor), *Goodbye Lover*, *H2O: Halloween*, *Cruel Intentions* (Sarah Michelle Gellar).
Shawn Patterson *The Angry Man*.
Jean-Claude Petit *Messieurs les enfants*, *Le Complot d'Aristote*, *Sarabô*, *Desire*, *Sucre Amer*.
Nicholas Pike *Delivered*.
Michael Richard Plowman *Laser Hawk* (Mark Hamill, Canada), *The Wild McLeans* (western), *Tom Swift* (3D animated, Dana Carvey), *Noroc* (France).
Steve Porcaro *A Murder of Crows* (Cuba Gooding, Jr.).
Rachel Portman *Beloved* (Jonathan Demme), *The Other Sister* (Disney).
John Powell *Endurance* (documentary).
Zbigniew Preisner *Dreaming of Joseph Leeds* (d. Eric Styles), *Jacob the Lion* (Robin Williams, WWII drama).
Trevor Rabin *Frost* (Warner Bros.).
Robert O. Ragland *Lima: Breaking the Silence* (Menahem Golan).
Graeme Revell *The Negotiator* (Kevin Spacey), *Bride of Chuckie*, *Hairy Bird*, *Dennis the Menace*

2, Elmo in Grouchland, *Marital Law* (aka *Holy War*, d. Ed Zwick, Bruce Willis).
Jonathan Richman *There's Something About Mary* (Farrelly Bros., also singing on-screen).
Stan Ridgeway *Melting Pot* (d. Tom Musca, Cliff Robertson), *Error in Judgment* (d. Scott Levy, Joe Mantegna), *Spent* (d. Gil Cates Jr., Rain Phoenix).
J. Peter Robinson *Waterproof* (Lightmotive).
Craig Safan *Spitsville* (comedy).
Ryuichi Sakamoto *Snake Eyes* (Nicolas Cage, d. Brian De Palma).
Lalo Schiffrin *Something to Believe In* (love story), *Tango*, *Rush Hour* (d. Brett Ratner, Jackie Chan).
Gailli Schoen *Deja Vu* (independent).
John Scott *Swiss Family Robinson*.
Marc Shaiman *The Out of Towners*, *A Small Miracle*, *Patch Adams* (Robin Williams).
Theodore Shapiro *Safe Men* (d. John Hamburg), *Six Ways to Sunday* (Debbie Harry, Isaac Hayes).
Shark *Dead Man's Curve* (d. Dan Rosen), *Me & Will* (Patric Dempsey, Seymour Cassel).

Edward Shearmur *The Governess*.
Howard Shore *XistenZe* (d. David Cronenberg), *Chinese Coffee* (d. Al Pacino).
Lawrence Shragge *Frontline* (Showtime).
Rick Silanskas *Hoover* (d. Rick Pamplan, Ernest Borgnine, about J. Edgar Hoover).
Alan Silvestri *Holy Man* (comedy), *The Parent Trap*.
Marty Simon *Captured*.
Mike Slamer/Rich McHugh *Shark in a Bottle*.
Michael Small *Elements* (Rob Morrow), *Poodle Springs* (d. Bob Rafelson).
Neil Smolar *The Silent Cradle*, *Harper's Ferry*, *Treasure Island*, *A Question of Privilege*, *The Viking Saga* (documentary), *The Art of Conversation*.
Mark Snow *Disturbing Behavior*.
Darren Solomon *Lesser Prophets* (John Turturro).
Michael Tavera *Girl*.
Stephen James Taylor *Why Do Fools Fall in Love?*
Colin Towns *Vig*.
Ernest Troost *One Man's Hero* (Tom Berenger).

Tim Truman *Boogie Boy*.
Jonathan Tunick *The Fantastics* (based on Broadway show, d. Michael Ritchie).
Steve Tyrell *Twenty Dates*.
Mervyn Warren *The Kiss* (Jersey Films, Danny DeVito/Queen Latifah).
Bill Whelan *Dancing at Lughnasa* (replacing Zbigniew Preisner).
Alan Williams *Angels in the Attic*, *Mark Twain's America* (3D IMAX, Sony Pictures).
David Williams *The Day October Died*.
John Williams *Saving Private Ryan* (Spielberg), *Geisha* (Spielberg).
Debbie Wiseman *Tom's Midnight Garden*.
Peter Wolf *Widows* (German, animated).
Christopher Young *Judas Kiss* (Emma Thompson), *Entrapment* (Sean Connery), *Urban Legend* (college horror).
Hans Zimmer *Prince of Egypt* (Dreamworks, animated musical), *The Thin Red Line* (d. Terrence Malick). FSM

Concerts (continued from page 8)
Superman march, "Stars and Stripes Forever" and more.

John Mauceri will conduct a film music concert on September 18, and will lead the HBO in a variety of film music pieces over the course of the season—including music from Doyle's *Sense and Sensibility* and *Much Ado About Nothing* on September 8 (June Englen, soloist). Call 213-850-2000 or see www.hollywoodbowl.org.

Free Space Neil Norman and His Cosmic Orchestra will be performing at Space Fair '98, July 17-26, taking place on the Queen Mary at Long Beach, California. The event is free; call 310-285-4757.

O, Tanglewood John Williams will conduct the Boston Symphony at Tanglewood on July 25 in two of his concert works: his violin concerto (soloist Gil Shaham) and new song cycle *Seven for Luck* (soprano Harolyn Blackwell, world premiere).

Williams and Andre Previn will supervise a symposium in film music for student composers at Tanglewood during the summer; Williams will also participate in the annual Tanglewood on Parade concert on August 4, and will conduct the Boston Pops at Tanglewood on August 31.

Windy City Series The summer program for Ravinia in Chicago includes several film music concerts: July 26: "Tribute to Henry Mancini," with Erich Kunzel, the Chicago Symphony Orchestra, and guest vocalist, the late Mancini's daughter Monica.

August 22: John Williams conducts the Chicago Symphony Orchestra in perfor-

mances his own music (*E.T.*, *Jane Eyre*, *The Lost World*, *Seven Years in Tibet* and *Star Wars*) and Barber's School for Scandal Overture and a Fantasy from *Porgy and Bess* (violinist Joshua Bell).

August 30: Erich Kunzel conducts the Ravinia Festival Orchestra in "Titanic Movie Blockbusters"—music from '90s films *Titanic*, *Shine*, *Forest Gump*, *Independence Day*.

Planned but unscheduled by the Grant Park Symphony in Chicago is a live performance and screening of *Psycho*, with special guest Janet Leigh.

Williams in Cleveland John Williams will conduct the Cleveland Orchestra at the Blossom Festival on August 1 and 2. The first program will include the Liberty Fanfare, *Jane Eyre*, *The Lost World*, *Schindler's List*, and *Star Wars*. The second program will include music from *E.T.*, *Raiders of the Lost Ark*, *1941*, *Hook*, *Empire of the Sun*, and *Jaws*, plus music by George Gershwin, Richard Rodgers, Jerry Bock (*Fiddler on the Roof*) and Max Steiner.

Merchant Ivory Music The Britt Festival Orchestra (cond. Peter Bay) will perform an outdoor concert of music by Richard Robbins from the films of Merchant Ivory, August 8 and 10, in Jacksonville, Oregon. Robbins and director James Ivory will be in attendance. See <http://www.mind.net/britt> or call 541-773-6077.

Pasadena Pops Night at the Movies The Pasadena Pops (CA) will present a movie music concert on September 5, with Pat Boone and actor Peter Mark Richman performing *Friendly Persuasion* (Tiomkin)

among other titles (*Grease*, Gershwin selections, etc.). Call 626-792-7677.

Captains in Castille Maurice Jarre will conduct the Barcelona Symphony Orchestra in a concert of his music on October 6 and 7. Lalo Schiffrin will conduct concerts of his music on March 16 and 17, 1999.

L.A. Filmharmonic Upcoming presentations in the "Filmharmonic" series of new short films with original music performed live are: music by Graeme Revell to a new film by Renny Harlin of wildlife photographer Peter Beard (October 8-14); and music by Jerry Goldsmith to a film to be determined by Paul Verhoeven (May 20-23). Call 213-850-2000.

Elmer Bernstein Guitar Concerto The Oregon Symphony in Portland will premiere a guitar concerto by Elmer Bernstein on December 5-7, with Christopher Parkening, soloist, and Murry Sidlin, conductor.

On January 5, 1999, the Oregon Symphony will present their second annual "Fabulous Film Scores" concert (cond. James DePriest), music from *Titanic*, *E.T.*, *Close Encounters* and others.

Don't be an idiot! Due to the lead time of this magazine, it is possible some of this information is too late to do any good. Always confirm the concert with the orchestra's box office!

Thanks go to John Waxman of Themes & Variations (<http://tmv.net>) for this list; he provides scores and parts to the orchestras.

For a list of silent film music concerts, see Tom Murray's web site: <http://www.cinemaweb.com/lcc>.

MAIL BAG

READER
RANTS &
FEEDBACK

Deep Disappointment

I sat down to watch *Deep Impact* and as I had not concentrated much on this movie, had no idea who the composer was. When the film started and did not show any credits, I was delighted to realize I'd have to figure out who the composer was (a challenge!).

The music did not suit the grave subject matter, and I guessed that it was a studio decision to use the "awe and wonderment Americana" style that Silvestri pumps out so well (e.g. *Contact*). But, I didn't hear any particular Silvestri pointers, so I assumed it was a not-so-established type charged with the task of ripping off certain styles. I soon heard many references to *Titanic*, starting with the exact same "ta-ta-ta-tat" high horn stabs. Soon after I heard almost exactly the first few notes of the main Celine Dion melody. I thought, this guy is hard-pressed; obviously the movie was temp-tracked with *Titanic*. So by the end of the movie I had settled on *Contact* and *Titanic* as the two main influences.

I didn't even think of James Horner as an option, so you can imagine my shock when I saw his name and realized he had already added *Titanic* to his library of music to draw from.

As for the music itself, this is one time where Horner's ability to nail the requisite emotions did not work. The movie would have been much better served with darker, graver music. There's a scene right after the President declares martial law; you see news screens of law-breaking and rioting, and this breakdown in civilization should have been accompanied by much more sinister music.

While Horner is good at cre-

ating music that's good for the particular movie it's in, even if it doesn't hold up under scrutiny, he did not hit the mark on *Deep Impact*. Also, the orchestra seemed small, as if the whole show was a TV movie—obviously not something the creators should want.

Martin Galway
Austin, Texas

This score was pretty roundly dismissed by film score buffs on the Internet. See our review, pg. 42.

It's not the fact that they gave James Horner's *Titanic* score an Oscar that bothers me. It's the fact that he smarmed his way onto stage and delivered a speech so far up his own butt that it had me cringing. I've seen some conceited speeches at the Academy Awards, but Mr. Horner reached a new level. It's the first time I've seen a composer refer to past nominations in an accusatory tone, as if him winning should have happened years ago—plus, he had the audacity to imply he was surprised by the result and hadn't prepared!

Letters such as that of Deborah Young (Vol. 3, No. 4), which stop short only of claiming Horner can turn water into wine, don't do him any favors. Such blind adoration blighted my role as editor of the Goldsmith Society journal *Legend* at a time when Goldsmith was writing a succession of mediocre efforts like *Congo*. Nobody had the balls to send in honest reviews (and this is a fault that continues today, where every new Goldsmith CD is heralded as his best yet).

No composer is worthy of divine status. It is true that every composer evolves through styles that mark certain periods in his career.

There is, for example, a distinctive Goldsmith late-1960s sound, an early '80s sound, etc. Horner, on the other hand, reuses huge chunks of Prokofiev and others, not to mention his own music. The award Horner won not only contains the word "Best"—it also contains "Original," so it is unreasonable to disagree with the decision of the Academy? Anybody who compares the cue "Hard to Starboard" to *Courage Under Fire*'s "Al Bathra," or the "Heart of the Ocean" theme to *The Pelican Brief*'s "Researching the Brief" will know that "original" does not apply. Those low brass throbs that suggest such menace during the sinking also depicted



the ominous English in *Braveheart*, while Horner's insistence that any comparisons with Enya are coincidence is laughable.

At least Anne Dudley had the guts to admit that her award for Best Comedy or Musical Score for *The Full Monty* wasn't particularly deserved. In an interview in the U.K. graphic design trade journal *Creative Review* she states that she would have

tipped Danny Elfman's *Men in Black*. You have to admire Dudley's candor and good nature, smiling as the Best Contribution to Music BAFTA went to *Romeo and Juliet*'s collection of songs. At least we got to see James Horner, who had obviously flown to the U.K. on a dead cert to win, trying to look humble as the announcement was made.

Gary Kester
Hartlepool
United Kingdom

Yes, it's one thing for composers to write music we don't like, but when they use different facial expressions, that's crossing the line!

Readers Harry On

I enjoyed your articles on the recent film scores of Harry Gregson-Williams ("Downbeat," Vol. 3, No. 4). I can see by Mr. Gregson-Williams's photo that he is as handsome as he is talented. *The Borrowers* was a wonderful score and I have purchased a few copies to give to family and friends. The film was delightful and entertaining, and the score made it even more enjoyable. I also enjoyed *The Replacement Killers* and *Deceiver*. I anxiously await Mr. Gregson-Williams's future scores. He is very talented and has the ability and insight to capture the feelings and moods portrayed on the screen.

I was wondering how your magazine goes about forming your opinion on movie scores. Do you and your staff actually go to all the movies to see/hear the movies/scores?

Lucy Jablonsky
9333 Pentland St
Tempe City CA 91780

We just try to guess how other people will react, and draw our conclusions from thin air.

Your "Downbeat" column is a great idea and very interesting. What frightened me was the fact that Harry Gregson-Williams already has

so many big projects on his schedule; he is by far the most untalented composer in recent times (followed by Nick Glennie-Smith). I like Zimmer's music and love Mancina, but Gregson-Williams wrote terrible music for *Replacement Killers* (a terrible movie anyway) and his sound-screetchings in *Deceiver* were just unnecessary. After both movies I thought he would never work again, but he seems to be hired by directors who have absolutely no knowledge about film music and think it is cool to stay with the same composer.

Still, it was interesting to read how both composers sold their music as great art. Glennie-Smith's ballroom-scene music is ridiculous; after the third repetition I almost tore the speakers off the wall—he couldn't come up with a classical piece consisting of more than five bars! And his excuse why he used the choirs... It makes me angry to know that both of them get movies because they know Hans Zimmer, and really talented composers have to work as orchestrators to make a living. It is just not fair.

Roman Deppe
Hamburg, Germany
roman.deppe@metronet.de

Well, this pretty much covers the diversity of opinions on Harry Gregson-Williams.

Raksin Is Forever

With respect to the disappointing reception being given to the *Forever Amber* CD compared to the new *Close Encounters* CD, I suspect the reason is that far more people have seen *Close Encounters* as a film. If you haven't seen the film *Forever Amber*, then why would you be interested in the music?

What happened obviously with *Forever Amber* was that someone viewed the film, adored the background music and made a soundtrack presuming others would share his or her interest. Alas, not enough people have seen the film. If you are going to make 3000 copies and have a good chance of selling them, the film itself must have been seen by a

far greater number of people since a minority that view any particular film is going to purchase a soundtrack of it. Does this not seem sensible?

Wayne Rayner
40 Donegall Drive
Toronto, Ontario M4G 3G5
Canada

Our comments regarding *Forever Amber* were referring to the fact this score was highly regarded for decades by collectors (who dismiss such sober sales logic), and we're hoping they'll buy it now that it's finally out. Of course the *Close Encounters* disc will sell better than *Forever Amber*, but Mr. Rayner seems to be stating the position of record labels, not the fans.

Forever Amber was put on CD not because some record executive fell in love with the score, but because it's a legendary accomplishment by an esteemed composer. It's true that a lot of younger collectors haven't been exposed to Raksin and certainly not to the film, which may explain why it's so far under-performing. Interestingly, FSM's first Silver Age Classics release is flying out of the gate, and it features scores to a movie and television show which few people have ever seen. The CD is being purchased on the reputation of the composer, Jerry Goldsmith.

Goodbye Greig

I was deeply upset to learn of Greig McRitchie's passing, as he is one of the best orchestrators on the planet and certainly the man of choice for me if I were a composer. Greig, you are an exceptional musician, and I wish you all the luck in the world: you're going to need it, because Fielding, Newman, et al are waiting up there for you with a gigantic pile of angel songs that the man upstairs has commissioned, and, as always, they'll be wanting you to orchestrate—like yesterday!

James McLean
12 Meek Place, Cambuslang
Glasgow G72 8LN, Scotland

Art Criticism

Once heard a composer of avant-garde symphonic music complaining during a radio interview that concert-goers are not willing to make the effort to listen to "modern" music and thereby appreciate it. Some of his music was played, making it

easy to believe that he would have trouble attracting and pleasing an audience. His music was abrasive, nervous, disjointed, harsh; in short crazy-making, with no musical interest or excellence that I could detect.

I would suggest to this composer that he study "movie music" and learn to write music an audience would want to hear. Following in the footsteps of composers of programmatic and theatrical music from the past, composers of music for films have learned to write music that gets under our skins and controls our emotions in synch with the scenes on the screen. We accept and welcome this manipulation because it enhances our involvement with the film.

The composer of "pure" music—music that does not tell a story, that exists for itself—is free to write any kind of music that appeals to him. Let's say that because of a traumatic childhood or a current messy divorce he feels like writing some abrasive, nervous, disjointed, harsh, crazy-making music. He is free to write it but an audience is not free to choose how they will react to it. They will pay for tickets to a concert, sit there politely and this man's music will do its best to drive them crazy.

If they were watching a movie they would welcome this kind of music if it involved them more deeply in the story. However, out of that setting, their not walking out *en masse* amounts to masochism motivated by snobbery. A composer must be aware of the psychic states his music induces in his audience. They are not helpless victims. They don't have to go to his concert and endure his music. They don't have to "sit still for it," and as our composer has noted, not many of them do. If he were to say his music is a reaction to a neurotic, cacophonous world, I would say he is being part of the problem and not the solution.

When writing for large studio orchestras, the readers of this article are writing "symphonic" music. How about using your

skills at manipulating an audience's feelings and give symphonic audiences something to feel good about?

Zan Overall
PO Box 7000-753
Redondo Beach CA 90277

Perhaps Jerry Goldsmith should have consulted Mr. Overall before he wrote Music for Orchestra.

Cinerama in the CCCP!

While I enjoyed Phil Lehman's article on Cinerama (Vol. 3, No. 3), I was puzzled by his statement, "There were only seven films made in the three-projector Cinerama format," ending with *How the West Was Won* in 1962. Perhaps there were only seven American Cinerama films; however, I saw a Soviet film, *Cinerama's Russian Adventure* in 1966; I even reviewed it for the student newspaper. Although the process was identified as "Kinopanorama," it was definitely called Cinerama in the title; moreover, it was the same three-part format as the other films, though nowhere on a par with *How the West Was Won* technically. In my review, I cited one instance where a boar managed to escape the hunters by seemingly running in-between two parts of the screen (!). The fact that they chose Bing Crosby, of all people, to act as narrator also suggests that this was not one of the top-of-the-line Cinerama productions; indeed, he sounded weary about the whole thing. Nevertheless it was a Cinerama production.

Steven J. Haller
15200 Oak Park Boulevard
Oak Park MI 48237

What Do Reviewers Know?

It was interesting to see Andy Dursin proclaim *Titanic* the best of 1997 and *Cop Land* an "underachiever" (Vol. 3, No. 3), then to see Doug Adams give Howard Shore the acclaim he deserves for writing scores that fuse coherence and innovation. I realize that Dursin's is the more populist viewpoint, but I would like to see film scores critiqued more for the quality and archi-

CLOSE ENCOUNTERS OF THE READER KIND

Compiled by Lukas Kendall

If you haven't made it a life-interfering habit to check our website every day, do it! There we discuss film scores on a daily basis, and a recent topic was the awesome new *Close Encounters* CD from Arista (see cover story, Vol. 3, No. 4):

21 years ago two brothers, a sister-in-law and I took turns waiting in line for three hours on a winter Sunday afternoon so the others could run into the lobby of the New York Hilton for a few moments of warm breathing. Although it was an early arrival, we were still in the middle of a line that seemed five-people deep and stretched around the corner.

Make no mistake—it was cold and dreary! But what anticipation. And we were not let down. The audience was noisy at the beginning but everyone sat in stunned silence at the end.

Beyond a doubt, *Close Encounters* was worth the wait in the bitter cold. It was and remains for me the single greatest trip to the cinema. You have not seen *Close Encounters* until you've gone to the Ziegfeld Theatre with its massive screen and its zillion-channel stereo system and its crushed velvet covering the walls.

Howard Liverance
hliverance@tpa.HealthPlan.com

I was frankly amazed when I heard this new CD presentation. The original release contained such a hacked-up version of the score that it was difficult to really assess its excellence. Perhaps there was a fear that listeners would get bored with the subtle, eerie effects Williams employs, so the cues were truncated and pasted together.

By restoring those cues and others, this album provides a better sense of what Williams achieved. Especially surprising is the track "Wild Signals" (origi-

nally called "The Conversation"): a much clearer mix and greater length showcase the bizarre originality of this piece. The remix on "The Visitors" is equally satisfying, and hearing the actual version of "Night Siege" used in the film, complete with atmospheric bass solos, was a treat.

David Guay
DGuay@casdn.neu.edu

When I listened to the new *Close Encounters* CD recently, I was amazed at how distinct the music is from *Star Wars*. I don't think there's a single cue in *Close Encounters* that reminds me of the *Star Wars* music. That's quite an accomplishment, especially considering that both scores were written in the same year.

Andrew Emory Schmidt
aes Schmid@indiana.edu

Has anyone listened to "Barry's Kidnapping" while watching the film on mute? It's probably scarier than what is actually on the film. If anyone dares to try this out, don't watch alone!

Jeff Commings
Jeffswim@aol.com

Like everyone else, I love the new CE3K CD. But one element lands with a dull thud, and that's Williams's full-blown inclusion of "When You Wish Upon a Star" in his finale. Don't get me wrong—I loved the way he "interpolated" it in the final scene of the movie. It was just enough to be appropriate. But when I sit through the end credits to squeeze every last emotional drop out of a movie I've

just seen, I don't want the composer to suddenly start screaming "Pinocchio!" at me. It's the wrong image, and it turns an original, gripping, awe-inspiring experience into... well, Disney.

Bill Harnsberger
harnsbh@talkam.net

The use of "When You Wish Upon a Star" in the end credits (recorded for the 1977 film but not used until the 1980 Special Edition, and presented on this new CD) caused a minor debate on our site. I for one love the use of the song, and especially Williams's beautiful transition to it. It works in the film: it's foreshadowed, for one thing, and for another, it fits in with Roy Neary's middle-class, Midwest background. But opinions differ:

Call me a child at heart, but when, as a grown-up visiting Disneyland for the first time, I walked into Fantasyland and heard the strains of "When You Wish Upon a Star," I started blubbing. So, it's not that I have any snobbery against Disney in general or that wonderful tune in particular. (After all, *Pinocchio* is a masterpiece.)

But Disney is Disney and Spielberg is Spielberg, and he doesn't have the right—no artist does—to trade off the emotional baggage packed by another artist. He doesn't know how fortunate he was back in '77 that he was over-ruled on this point. I remember reading an inter-

view with him shortly after CE3K opened, during which he expressed regret that he hadn't been able to conclude his film with Disney's song. He played the original end-title track for the interviewer, and at the conclusion, said something to the effect of: "Doesn't that make you want to cry?"

I remember thinking at the time, "Well, sure it makes you want to cry, but what does that have to do with your movie?" I felt it would have been at best a mood-shattering distraction, and at worst a moment of cheap imitation spoiling a work of otherwise splendid originality. He obviously didn't get it.

Given that it was apparently Spielberg's bright idea, not Williams's, I think the composer made the best he could out of the situation. But I've always been grateful that Williams was able to close off his score with his own statement of his own themes [as edited together for the 1977 release]. And I have a hunch that I won't want to be throwing away my old CD of *Close Encounters*.

Preston Jones
pjones@fulpat.com

For readers wondering what else is only on the old Arista and Varese Sarabande CDs, that is part of the original track 2, "Nocturnal Pursuit," and the disco version of the theme (Varese disc only).

Recorded for the film but not included on the new Arista CD are various bass rumblings as Roy sees shaving cream, pillow, etc.; various permutations of two-chord "mountain visions" theme (recorded but not used); source music (including "The Eleventh Commandment," Williams's cue for *The Ten Commandments* on the Nearys' TV); an alternate version of "The Conversation"; and the "Inside the Mother Ship" cue from the Special Edition. None of these could be included because the disc is completely maxed out at 77:19—and if it was a 2CD set, we'd be printing letters about having to spend \$24.99 for two-note alternate takes!

Only one thing met with across-the-board thumbs-down from readers: the packaging. Collectors grumbled at the cardboard digipak (these things stay pristine for all of 10 seconds) and the sealed-in booklet, which does not include track-by-track descriptions. But remember: shared nit-picks are the ties that bind film-music fans together! FSM



MAIL BAG

ture of the music than for how many good tunes they have. I love symphonic scores, but there must be a certain amount of musical craft and dramatic accuracy for one to be "great" (John Williams certainly has the capability).

I fear that there are many listeners who would call any loud, simple orchestral score great. I hope this attitude changes. Howard Shore, who writes complex (but consistently musical) scores for stunning films is a

step in the right direction. I am grateful to Lukas Kendall and Doug Adams, who remind me that I admire a respectable art form where substance is more fulfilling than popularity.

Bill Myers
31 Rose Avenue
Marblehead MA 01945

Reviewers are not supposed to ask questions (Vol. 3, No. 3, pg. 44). Would you please inform Jeff Bond that, according to the 1998 edition of *The Gramophone Classical Catalogue*, in 1983 Ilona Sekacz wrote incidental music for a production of "A Midsummer Night's Dream." In 1995, she wrote music for *Antonia's Line*, which won an Oscar as Best Foreign Film. Both *Mrs. Dalloway* and *Antonia's Line* were directed by Marleen Gorris. It is up to Jeff Bond to find out more about Sekacz and inform the readers.

Luiz A.R. Nogueira
Av. Acúrcio Torres, 118 - Marazul
Niterói, RJ 24358-080
Brazil

No FSM Mail Bag would be complete without a rebuke aimed at Managing Editor Jeff Bond.

In regards to the use of my quote in "Deadlier Than the Mail: Assorted Comments" (Vol. 3, No. 3), some clarification is in order. The quote was most of an explanation as to why I chose John Bender's "Film Music as Fine Art" as "Worst Article" in the polls. Not printed was my statement that as a fan of Mr. Bender's writing, I felt guilty choosing his article without providing an explanation.

Further, the response to the quote implies that because I had a problem with Mr. Bender's article, I must be against the idea of insightful or interesting articles on "difficult" subjects. Did I say that finding his approach to be misguided meant no one should write about such things? And as I was not attacking him personally, but merely complaining in broad terms about an article written by him, was there any need to "defend our fearless writer"?

For a magazine so wonderfully

opinionated, this reaction seems odd. As has been pointed out in *Film Score Monthly*, fair criticism is healthy even if one does not agree with it. Since I was referring to an ambitious, but, I still believe, flawed article by a writer I have admired, I felt prompted to explain my choice. I just want Mr. Bender to know I was not trying to be a jerk. I like your writing, Mr. Bender, and that is why I took the time to explain myself in the first place.

Patrick Rogers
1033 N Bishop Ave
Dallas TX 75208

FSM as a Force for Good?

I am a 32-year-old film-score addict. As much as you probably want to hear that *Film Score Monthly* changed my life, it has only enriched and enlightened it. The change occurred over 20 years ago thanks to George Lucas, John Williams and *Star Wars*.

In all of my life, I've known only one person who could talk film-score language and he and I had a falling out about six years ago. Since then I've kept film music thoughts to myself; Dallas seems to be a film-score-illiterate city. Until the discovery of *Film Score Monthly*, I had no idea these thoughts and passions were spoken/written about in such an exclusive forum! Your publication covers the spectrum of thoughts I've kept to myself all these years. Many of my questions have been answered and I've made some great discoveries.

I am primarily a *Star Wars* fan but one can read *Star Wars* media until one's eyeballs bleed. *Film Score Monthly* provides an outlet for what I thought was an obscure, silent passion I've had for many years. I love your web site's message board and some of your great links. I hope to get to know a few of my fellow fans through FSM.

Ed Draganski
Ed_Draganski@dpsu.com

I would like to thank *Film Score Monthly* for mentioning that John Barry was playing the Royal Albert Hall on April 18th. Without this I would never have known about the concert until

all the tickets were gone. The U.K. film magazines and media only mentioned the concert about two weeks before the event.

Thanks to you, my husband and I managed to get the last two seats for the concert and although they were "restricted view" we actually got a great view of our favorite film composer, profile view, conducting the English Chamber Orchestra.

An unexpected bonus was that the concert's brochure said that John Barry would be signing copies of *The Beyondness of Things* at the Oxford Street branch of HMV. We are now the proud owners of a CD and Royal Albert Hall programme signed by John Barry and have a photo of ourselves with our favorite composer to treasure always. Incidentally, John spent from 5:30pm until at least 7:30pm signing items for fans and was very gracious. A member of HMV's staff told me that the last time they had so many people at a signing was for Paul McCartney.

Barry said that as a result of the concert's success (they could have sold out The Albert Hall three times over), he is thinking of doing more concerts in London and the U.K. in general, which would be wonderful, as he has been away too long.

Anne Higginson
Lytham St Annes
England

Although our mission is, according to some people, a path of evil and deceit, we're happy to brighten our readers' lives from time to time. Thanks for your nice letters!

Corrections: In the review of *Swept from the Sea* (Vol. 3, No. 4), the vocalist should be Corina Brouder, not her sister Christina.

In our Philip Glass filmography (Vol. 3, No. 2), the aka for *La Chiesa* should have appeared as *Demons 3*, not *Demons 2*.

Suppressed X-Files Track Titles

You know how some movie soundtracks' track titles give away the movie? (cf. *Runaway: "Luther Dies"*—Luther is the main villain) That almost happened with *The X-Files: Fight the Future* score, but fortunately the below weren't used. Phew!

1. Main Titles (*The X-Files* Theme) 3:22
2. Chasing the Greys 2:55
3. Explosion in Dallas/Clues 4:27
4. Cancer Man Revealed 3:07
5. "She's Not Your Sister" 2:55
6. Betrayal, Part I 1:22
7. First Kiss 1:45
8. Betrayal, Part II 3:37
9. Destroying the Evidence 4:15
10. Mulder Confronts Scully 3:18
11. First Attack 2:56
12. Skinner Abducted 4:15
13. Battle on the Ice 3:08
15. Second Attack 1:15
16. "I Am Your Father" 2:02
17. Scully Revealed/Death of Scully 6:16
18. Scully's Funeral/Absolution 5:22
19. Mulder Resigns/End of the X-Files 8:43
20. *The X-Files* Theme (Reprise) 3:22
21. "Grey on Grey" (Love Theme from *The Files*) Performed by Siouxsie Sioux 3:14

Wow, good thing they kept these under wraps!
(Gag titles by Jon Bell and Jeff Johnson)

Join the fun! Call professionals names with impunity! Write letters and get dissed in public! Send your missives to:

FSM Mail Bag
5455 Wilshire Blvd Suite 1500
Los Angeles CA 90036,
or to mailbag@
filmscoremonthly.com

JOIN US AS WE PREVIEW TWO UPCOMING SCORES WITH VERY DIFFERENT SORTS OF WILD THINGS AS THEIR SUBJECT MATTER...

The Animals Come Out This Summer

By Jeff Bond

RICHARD GIBBS Dr. Dolittle

If you could talk to the animals, learn their languages, what the hell would you do? Baby boomers already know what the late Rex Harrison would do, but how about, say, Eddie Murphy? Director Betty Thomas (*The Brady Bunch Movie*) attempts to answer that probing question in this summer's *Dr. Dolittle*, scored by Richard Gibbs.

Gibbs says the new film has little in common with its '60s predecessor. "The only similarity is that it's about a guy who can talk to animals and his name is Dolittle. Other than that the tenor of the piece is completely different; the original was kind of a sweet musical with some fantastic comedic elements here and there, but basically it was very Disneyesque, and this is not. This one is more fast-paced and funny with biting humor."

Gibbs has tackled numerous comedy assignments (including Bob Saget's recent *Dirty Work*), but he got more than he bargained for on *Dr. Dolittle*. "It was an evolving score," Gibbs explains. "Initially [Betty] was after a kind of R&B type score, and she had hired me based on hearing my stuff that was like that. Once we got into it we realized that there was more to it. So there are elements of that in the score, but it turned out that really didn't work all the way through. There are so many different characters; there are all these different animals that talk. I ended up using a lot of different thematic elements, different colors, more so than most scores I've done. The score meanders a bit, which I found to be fun."

One of the challenging aspects of the film turned out to be the CGI effects which actually allow the various animal characters to talk, although Gibbs is quick to point out that the talking-animal concept didn't lend a cartoon-like atmosphere to the film. "For the most part, it wasn't like the CGI was from scratch; you'd see the animal and see that it was looking at Eddie Murphy, you just wouldn't see the mouth movement. But



because we weren't taking a cartoony approach to the score it didn't really matter. I'm not hitting every little wink of the eye and every move of the mouth, it's not like that. It's more groove-oriented and atmospheric. The CGI as far as I know was only being delivered this week, so I haven't even seen the finished product. It's not like animation; with that it's trickier because you're dealing with a two-dimensional image from the outset, and it seems to need more work than live action in terms of scoring; you have to pump it up a bit more. That wasn't the problem here."

Put a Tiger in His Temp

Gibbs did find that he had to treat the animals differently than the human characters. "I wasn't terribly thematic with the animals," he notes. "There's a tiger that comes in about halfway through the movie, and because he's a Bengal tiger I kind of pulled in some Indian elements, which is a bit of a stretch because the tiger's voiced by Albert Brooks; not exactly an Indian. But I was just looking for something fun that would put the tiger off in the corner and give me a whole different instrumental palette to deal with. So when the tiger's on camera as often as not I'm dealing with tablas and using Indian bends as a string line. There's an orangutan in there, but he's only

in for one scene, so there's a cue for that scene that's never repeated and never comes in again, and that's kind of this fun, Los Lobos-type cue I wrote. The central characters are Eddie, a dog voiced by Norm MacDonald, and a guinea pig voiced by Chris Rock. The relationship between the dog and Eddie has the most moments between them, and that's probably the closest I got to the R&B, which was the original concept of the score. But I actually ended up going a little further and getting closer to Weather Report when I did the straight R&B; the funkier Weather Report things were my inspiration—I'm a big fan."

Other segments of the movie required more straightforward orchestral scoring. "In particular when we're playing up the relationship between Eddie and his youngest daughter," Gibbs explains, "I had to be pretty touching and it was tough because both Betty and I had a reticence to do that. We didn't want it to be too on-the-nose and lead the audience; we both felt that would be insulting. But it really was what was called for, and it was tough to find the right level of sentimentality without going over the top."

And how has Gibbs's extensive comedy experience played into *Dr. Dolittle*? The composer says he's avoided making a science out of scoring comedy. "I'd rather that every one I do I approach it differently, because every one I've done is different. I'm horrified at the thought that I'd do a score that's like another one I've done. I think comedic

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The original concept for *Dolittle*'s score was funky R&B, but additional animals broadened the palette

The Woman Went *Wilde*

By Nick Freeth

DEBBIE WISEMAN'S MUSIC IS DISTINGUISHED BY ITS TUNEFULNESS, ELEGANCE AND DRAMATIC POWER. SINCE MAKING HER MOVIE DEBUT IN 1994 WITH *TOM AND VIV* SHE HAS GONE ON TO PROVIDE MUSIC FOR SEVERAL OTHER MAJOR FILMS, INCLUDING *HAUNTED* AND *FEMALE PERVERSIONS*. HER MOST RECENT PROJECTS ARE THE ORCHESTRAL SCORES FOR *WILDE* (STARRING STEPHEN FRY, VANESSA REDGRAVE AND JENNIFER EHLE,



and currently showing in U.S. cinemas) and *Tom's Midnight Garden* (featuring Anthony Way, Greta Scacchi and Joan Plowright, due this Thanksgiving).

While studying composition at London's Guildhall School of Music and Drama, the primary inspirations for Wiseman's work were visual. As she explains, "Even when I was writing for the concert hall or for certain ensembles at music college, it always felt filmic, because I used to like creating pictures in my head and imagining what the music would be. So I always thought filmically, always composed because of something that I'd seen." This approach was combined with a taste for musical directness that was at odds with the contemporary fashion amongst most classical composers and teachers. "At the time when I was at college, you were very much guided into writing avant-garde, non-tonal music—and although I experimented with that, I knew that it wasn't really where I wanted to end up. I always felt that I wanted to write melodic, accessible music, stuff that people

would find memorable. And I decided that the best arena for writing that sort of music would be in film."

First, though, came a wide range of commissions: music for ad campaigns, and themes and scores for high-profile British television series. Wiseman finds TV work challenging, and continues to maintain a prolific output for the small screen. "Whether you write for a commercial, a television program, or a film, the technique of writing music to picture is the same—you're responding to the visual images. I love the fact that when you compose for film, you can be writing a full orchestral score one day, and an intimate ethnic score the next. For me, that variety is important to keep the freshness alive. I wouldn't like just to be given the same movie over and over again, and be asked to write the same kind of music."

Sequential Development

Wiseman's scores encompass a remarkable breadth of styles and moods, from the rich orchestral textures and languid, sensual solo writing for oboe, cello and piano found in *Wilde*, to the subtle use of voices and synthesizers in *Haunted*, to the enchanted, fantastical sound evoked for *Tom's Midnight Garden*. Wiseman allows her ideas to develop organically. For the *Wilde* score, she began by sketching out a theme for Oscar Wilde himself. "I wanted something slightly unsettled, so I designed a theme, led by an oboe solo, that was very chromatic, very unresolved. And then I wanted a theme for [his wife] Constance, something very beautiful and dignified. I decided to leave that until I'd got the Oscar theme. So I wrote that first, and tried it out against various different scenes and various moments. Once it was sketched, I started to compose the Constance theme, and that came very naturally, just from watching Jennifer Ehle's performance, which was so brilliant in the film. I tend to write the music in order, from reel to reel, so that I get a sense of how everything's developing; follow it through thematically and develop it as the characters develop."

Working in the British film industry, with its tight deadlines and tighter budgets, has helped Wiseman acquire valuable "tricks of the trade." As she says, "You get very good at trying to make a 40-piece ensemble sound like 70!" She also acknowledges the support she receives from an "A-Team" of top session musicians and other industry professionals, such as sound engineer Dick Lewzey. "It's very important to trust your engineer, and know that he'll deliver the sound you're after. Quite often, if you're pushed for time because of a tight budget or recording schedule, you aren't able to listen back in the control room to everything you've

recorded; there just isn't that luxury. I've worked with Dick an awful lot over the past few years, because I know that when I give him an orchestral sound it will come back in the room as it should—and that's very reassuring."

It was her availability of craft skills that attracted the American producers of *Tom's Midnight Garden* to Wiseman in the U.K. Director Willard Carroll had a longstanding desire to work in Britain, and the movie was shot, edited and post-produced there. Carroll

Wiseman's gift for melody and lyrical subject matter have given her career a fine start

was aware of Wiseman's abilities; in fact, he had already chosen some of her music for *Wilde* as part of his temp-score. This led directly to her scoring the new picture. Coincidentally, the classic English children's novel on which the film is based (written by Philippa Pearce, and first published in 1958) was one of Wiseman's favorites when she was growing up.

Tom's Midnight Garden is the story of a little boy, sent to stay with his aunt and uncle, who discovers a magical garden outside the back door of their house one night when the grandfather clock strikes 13. The film centers on Tom's adventures in the garden, offering rich expressive opportunities for Debbie Wiseman. "There's plenty of space for music, and no other music apart from the score that I've composed for it. So I had a completely open, clear landscape, which was wonderful. I think it's the most music I've ever composed for a film, and it's integral to the characters and the way they develop. I've written a theme for Tom that's very magical and fantastical; there are a lot of moments where he's exploring and just rushing round the garden. He's almost like a dancer, and I'm finding that I'm following his steps in the same way as you might score a ballet."

A Song Blossomed

The soundtrack for *Tom's Midnight Garden* also features a closing song, performed by Barbara Dickson. The lyrics are by Don Black, who provided the words for Andrew Lloyd Webber's *Aspects of Love* and *Sunset Boulevard*. As Wiseman recalls, the request for a vocal number came as something as a surprise to her. However, she was able to rework an existing thematic idea to create a musically satisfying and dramatically coherent conclusion to the film. "It came up halfway through scoring that they'd had the idea of having a song for the end credits. So I experimented with the theme I'd created for Tom and his little friend Hattie, whom he meets in the garden, and found it worked beautifully. I was very fortunate that Don Black became involved as lyricist. He wrote a fantastic lyric for it, and Barbara Dickson performed it beautifully. It was a lovely way to end the movie."

Tom's Midnight Garden is certain to add further luster to Debbie Wiseman's career as a composer. "Quite often, simplicity is what works best in film," she says—"being direct, being thematic, and writing melodies. To me, melody is the emotional pull of music, and if you have a good melody, something that works thematically, that you can use throughout the film, then that's the core to any good score." FSM

DOWNBEAT

(continued from page 15)

scoring is harder in the same way that comedic acting is harder, because the timing is so critical and how far you push a joke is crucial. You can push it over into becoming stupid and nobody laughs, and if you play against it in the wrong way you take the joke away, because laughs are so delicate and so subjective. I think it's the hardest scoring there is; the little bit of dramatic and action scoring I've done has been a lot of fun but not so much on eggshells."

ROBBIE KONDOR

Happiness

Anyone who's seen Todd Solondz's film *Welcome to the Dollhouse* knows that Solondz is no mainstream filmmaker. The brutally funny and morbid study of a hopelessly nerdy teenaged girl who's threatened with rape by a fellow student (while harboring a pathetic love for an older would-be rock singer), Solondz's first film played like a cross between a *Simpsons* episode and *Blue Velvet*. Composer Robbie Kondor, who snagged scoring chores on Solondz's newest film, *Happiness*, indicates that Solondz has even less of a chance of finding a major distributor for this effort.

"It's about the kind of seamy underside of otherwise seemingly normal people," Kondor explains. "You have suburban Mom and Dad and their kids in New Jersey, and Dad, it turns out, is a pedophile who is raping his son's friends. Mom has a sister who's a seemingly successful romance novelist, but her fantasy is to get raped; she doesn't think she's legitimate because she's not writing about what she really knows, and there's an obscene phone call guy, and the plot kind of criss-crosses because he gets her on the phone, and he does his thing and hangs up, and she dials *69 to get him back on the line. So it's a dark comedy, but it's also very funny. It's an extremely non-traditional movie."

Kondor wound up working on *Happiness* after fate decreed that the film's two previous composers leave the project. "Initially Todd was contacted by a major Hollywood composer, say one of the top 16 guys, who said he was a fan of Todd's work and would jump at the chance to work with him. They had made an agreement and spotted the film and spent some time in pre-production and the guy was slated to do it, and then he flaked out and got another gig that paid more, so he was off it. Then Todd met another composer, not one of the top Hollywood guys, but an English guy who was still a marquee name. And this guy scored the pic-

ture." Unfortunately, the film's peculiarly American subject matter seems to have been somewhat beyond the grasp of the British composer, for whom family cook-outs, Little League coaching and *My Three Sons* didn't hold as much meaning. "Todd suspects it was because he wasn't an American and wasn't able to get some of these things. And that was a score that was written to completion and they just didn't use any of it."

Welcome to Solondz's House

Kondor came on the picture after music supervisor Sue Jacobs, who had received demo tapes from the composer several months prior, called Kondor to indicate that Solondz was interested in using him for the film. "Apparently it really came down to even a couple of cuts of my stuff and he was even temping portions of the film with my music. So he didn't just want to meet with me; he desperately wanted me to do it. He was having so many problems with this other guy and he had found what he was looking for. And he asked me if the stuff on my CDs was available or whether it had been used before." While Kondor had never scored a feature film, he had done numerous television and commercial projects and had achieved a fairly cinematic style on his demo material. "I had another CD that I'd put together that was this sort of space-age bachelor pad stuff that's gotten very trendy, and he liked that stuff too. But in the end he wasn't looking for something as over the top and tongue-in-cheek as all that; he wanted more straight-ahead bossa novas and things like that. So he felt I was the guy to do it."

Kondor wrote the score on a very tight schedule. "I had three weeks to write it and I had about five days of that already booked," he explains. "Stylistically, you had the sort of workaday life of these people and then you had their dark side. He wanted the music to be the kind of superficial, all-is-well music but you know the guy has raped this little kid. He wanted to be as deadpan as possible; poker faced. So I wasn't scoring pedophilia, which might have been an interesting challenge. It sounds like an acoustic score, but because of the time constraints and budget it was done with a lot of synthesizers and acoustic sweetening. I did the bulk of the score with synths and during the last couple of days I brought in players to replace some of the solo lines, so anything that was a flute or an oboe would be played by a real flute or oboe, and the percussion lines were real, guitar became live guitar. The only thing we weren't able to do was the large amounts of strings, so we used three violins and a cello and combined that with the synthesizer strings." FSM



Behind the scenes: Stewart is ready for his close up; Putting the big fish in the can

FROM HELL'S HEART I SCORE AT THEE!



Viewers of this spring's four-hour USA telefilm of Herman Melville's *Moby Dick* were treated to a plummy performance by Patrick Stewart as Ahab, some unusually graphic, gritty sequences of whaling life, ambitious computer-generated special effects, and a bracing, windswept nautical score by Australian composer Christopher Gordon.

"Before *Moby Dick* I had scored one low-budget feature, *Sanctuary*, as well as quite a bit of short drama and some television," Gordon notes. The composer made one early career decision that set him apart from a lot of his peers and stood him in good stead for his *Moby Dick* assignment: "I chose some time ago to stop using keyboards as a budget-saver and work predominantly with orchestral musicians. So in between writing my own scores I have conducted and orchestrated a lot of other composers' work, like Roger Mason's feature score *Joey* and his IMAX score *Africa's Elephant Kingdom*."

Gordon heard that the producers of the *Moby Dick* film were searching for a composer and he sent them a demo which they liked. Needing to make a decision quickly, they asked Gordon to produce a quick demonstration of his ideas for the score. "I booked seven musicians and combined them with samples at Mario Millo's studio," Gordon recalls. "After three days of writing and recording I had a five-and-a-half-minute orchestral epic. There was only time to read the Bedford/Nantucket chapters of the book and I only had the vaguest plot outline in my memory, so I concentrated on nautical music, dark obsession, a storm/fight and, in the epilogue, final rest. I received the script the same day I couriered off my submission! Later I flew to Melbourne and met the director, Franc Roddam, on the set and he offered me the job. As it turned out only two secondary ideas from the submission ended up in the score: the full unison brass semitone drop that starts 'Silhouettes' and 'Apparition' and the nautical trills played by the low woodwind in 'The Pilot.'"

While John Huston's 1956 film of the Melville novel was consciously referenced by the Roddam movie in several ways (notably in the casting of Huston's Ahab, Gregory Peck, in the new film's role of Father

Mapple), Gordon states that any similarity between his score and Philip Sainton's 1956 effort was purely the result of both dealing with identical subject matter. "I had seen the 1956 movie so long ago that I had no real memory of it, certainly not of the score," he explains. "I decided to keep it that way. It's no good copying what others have done; the score must come from within, inspired by the pictures in front of you. I finally got to see the film only a few weeks ago after speaking to Bill Whitaker with regard to the Morgan/Stromberg re-recording of the Philip Sainton score. Coincidentally, when I was in London to spot *Moby*, I came across a recording of Herrmann's *Moby Dick Cantata* and again, I purposefully didn't even unwrap it until well after I had finished mixing. And finally, when I was recording my next job (the IMAX film) in Seattle, this January, I picked up a copy of Peter Menin's *Moby Dick*, which I had never heard of, played by the Seattle Symphony."

The Scene Had a Familiar Ring

Gordon was particularly challenged by an early scene in which Ahab gathers his crew and stirs their greed and hunting spirit by promising a gold piece to the first man that sights Moby Dick, and swearing an oath to kill the whale that bonds the crewmen together. "Bill Whitaker told me that John Huston wanted Sainton to treat the ritual scene like an opera and that is precisely how I had viewed the scene," Gordon recalls. "I couldn't help but find parallels with Wagner's *Die Götterdämmerung* which is driven by Hagen's desire for retribution and also contains the swearing of an oath upon a spear. I'm talking about the scene in *Moby Dick* where Ahab first appears on deck, where in just a few minutes he has gained mastery over the crew and their common-sense; first by setting one against the other with the promise of individual wealth (the gold ounce), and then, after charming them with free grog, he unites them in an ancient ritual—an indissoluble league—and has them all swearing 'Death to Moby Dick.' This is powerful stuff, very operatic—men's business (as we say in Australia) and it took a lot of restraint on my part not to overpower the scene. It is no surprise to me that Huston and Sainton viewed it like that."

Gordon's appropriation of the operatic style extended to his orchestration of the sequence. "The instrumentation in this scene reflects its nature by featuring a large low-brass section including four wagner-tubas and incidentally, no violins at all. Franc wanted the music to capture a sense of Americana, of breadth and epic myth. With that in mind I also looked to early and mid-20th century Britten, Vaughan Williams, Bax, Holst and Arnold as well as to Korngold, etc. in mid-century Hollywood. I felt that there is a tradition of sea music here that the audience had a right to tap into. This influenced quite a bit of the score."

The composer sought quickly to establish a driven, energetic mood for the film's opening, knowing that he'd be under pressure to prevent remote-happy audiences from flipping to other channels. "Given the introductory nature of the pictures, it was the music that was going to have to carry the opening titles," Gordon explains. "I knew I must present this sea music tradition straight away. In this adaptation Ishmael is a wide-eyed innocent who has never been to sea before and, until the story is hijacked by Ahab and Starbuck, it is Ishmael's big adventure that we are experiencing. It's not a swashbuckler but it is the high seas."

While the recent example of *Titanic* might lead listeners to expect that any period epic can benefit from the addition of a more modern (and pop-influenced) sound, Gordon believes the approach depends on the project. "I think the picture must dictate whether or not you can utilize current styles. Nick Glennie-Smith wrote a score for *The Man in the Iron Mask* that was an interesting hybrid of period music, rock elements and '90s action-movie techniques. It worked and was appropriate because the film itself was this same mixture of periods—Leonardo DiCaprio as the King of France. *Moby Dick* didn't allow this extreme difference even though it is very much a '90s picture. Interestingly, during the recording of 'The Pilot,' Franc suggested that it was 'a bit modern' and I realized that he was right; I had ever so slightly stepped over the period line."

Stewart Gave the Score Character

Roddam suggested another approach for Ahab's dark, brooding qualities. "He pointed me in the direction of the stark, lonely music in Shostakovich's symphonies." Gordon expressed his gratitude to the performance

of Patrick Stewart as Ahab. "I just let his characterization guide me. There is in fact a set of musical material for Ahab rather than a single theme. *Moby Dick* is, after all, one immense character study and Ahab is a very complex man. Most, though not all of this material is most clearly presented during the ritual in 'An Indissoluble League.' From this material various strands are developed throughout the picture as needed."

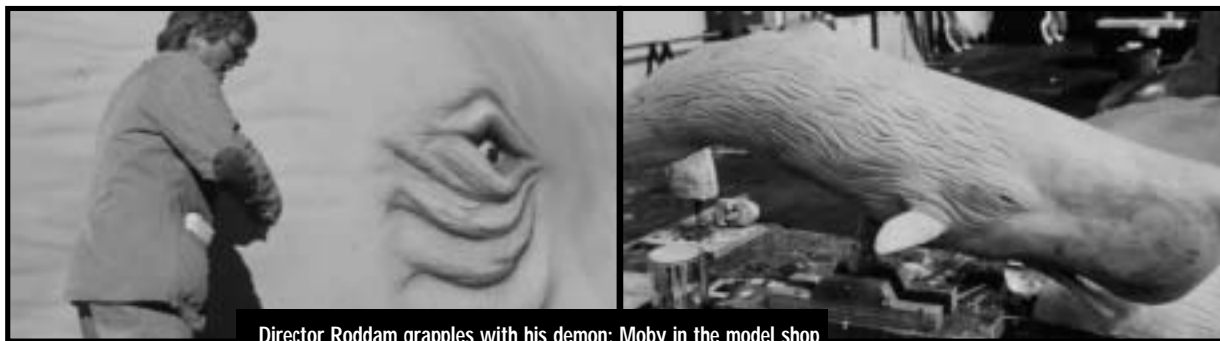
Gordon began his characterization of *Moby Dick*'s central character in 'An Indissoluble League' with the descending semitone brass figure. "For me this marks the inevitable fate of someone obsessed with revenge," the composer explains. "It is a moral statement by the orchestra and is the very first Ahab theme we hear in the movie (in 'Silhouettes'). After these two notes are repeated, harmonized by the pianissimo orchestra, there is a sequence of notes stepping up over a static A minor chord reinforcing the sense of awe that Ahab inspires in his crew—this sequence forms the harmonic basis of 'At the Helm.' The tuba leads the cue into the march theme: a sense of purpose and determination and, in this scene, almost like an operatic chorus. At the end of each phrase there is a two note trombone stab that becomes the basis of 'The Devil Himself' and 'Fate's Lieutenant.' A couple of bars after the march dies down there is a

Elijah's music, which is not on the soundtrack album, is a rising chromatic theme on the bass clarinet and when he makes his prophecy to Ishmael and Queequeg—that the Pequod is doomed and all save one shall die—Elijah's theme is inverted and played by the oboe. Needless to say it is heard as Moby surfaces with the dead Ahab on his back and when the Pequod sinks."

A final motif for Ahab was the slow-rising wagner-tuba chords that appear in "This Gold Ounce"—"The ominous, manipulative Ahab," Gordon explains. "The music for Ahab's brooding is played by a bassoon at the top of its range and is in fact a variant of the six-note trombone theme and the curse of the Pequod. I think the only example of this on the album is 'The God Fugitive.'"

Silent Voices Are Heard

Gordon's score conjures up some particularly powerful effects for the story's title creature, the great white whale himself. "Strange as it may seem at first, I don't think Moby is an active force in this story," Gordon admits. "It is Ahab's obsession with the whale, his lust for revenge, that results in his total abdication of morality and responsibility that is the active force. In a symbolic sense Moby *is* Ahab—all the Ahab themes point to this. When the whale is first sighted at the very end of Part One, Ahab



Director Roddam grapples with his demon; Moby in the model shop

brash six-note theme played by four trombones. This is the black rage that drives Ahab; it is the theme that plays in the picture when we first see Ahab's face (in 'Ahab') and later is repeated over and over very fast on the strings in 'The Devil Himself' when the crew meets Moby for the first time. A cousin of this strand appears many times throughout the movie and forms the bulk of 'Ye Hairy-Hearted Ghouls;' it includes the already mentioned two-note trombone stab."

Gordon created another effect for one of Ahab's more visceral moments. "Immediately after the trombone quartet there is a semi-chromatic falling theme on the cellos which accompanies Ahab dripping his blood into the 'murderous chalices' of his officers," Gordon points out. "This is the curse of the Pequod.

screams and shakes his fist. Six horns whoop and cry a terrifying, primeval scream with him; is it Moby's theme or Ahab's?"

For the story's mute savage, the crack harpoonsman Queequeg, Gordon employed some striking ethnic effects. "The use of the male choir haka for Queequeg was a bit of a risk because I only had my imagination go by. People speaking in rhythm could easily get in the way of dialogue. To my relief, I think it works. I did research the words they chant, from the Maori language they mean: 'Attack; It surges, surges; This is the end.'"

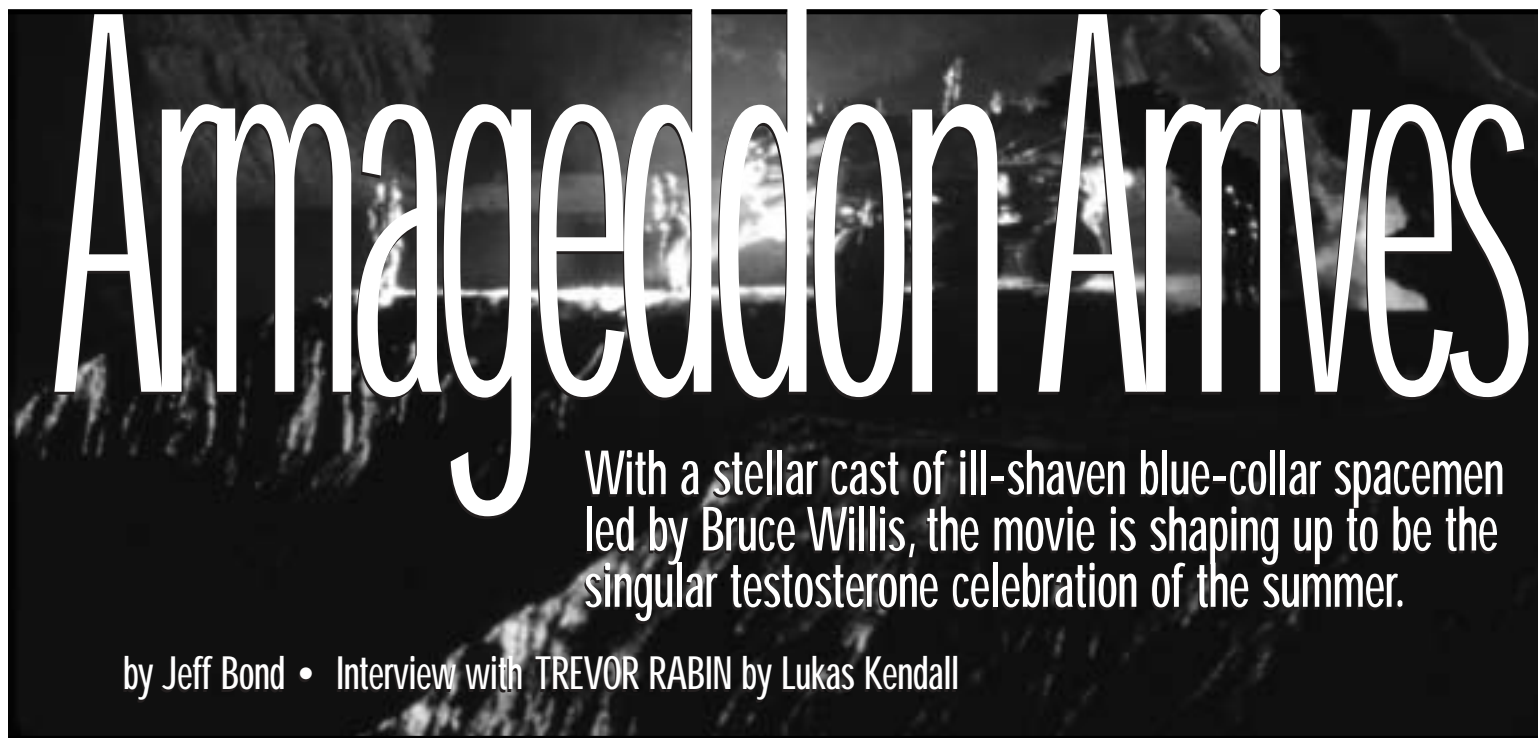
With any luck, Gordon's *Moby Dick* score will get him some American gigs; otherwise, with numerous Australian-based composers competing for the country's slim output of around 25 films a year, we may have to wait quite a while before the next Christopher

If the summer of 1997 was overcrowded with noisy action pictures like *The Lost World*, *Batman and Robin*, *Speed 2* and *Con Air*, summer 1998 is shaping up to be a period of relative calm. In their scramble to avoid the giant footsteps of *Godzilla* (which suddenly don't look that imposing), a lot of studios seem to have given up on the summer blockbuster season and concentrated on savvy counter-programming like *The Truman Show* and *Hope Floats*. Even *Deep Impact* was a relatively placid, reflective late spring kick-off to the usual summer blood bath.

Fans of action and noise need not fear, however. Producer Jerry Bruckheimer and director Michael Bay, the men behind 1996's hyperkinetic *The Rock*, have been biding their time, and while everyone else is focusing on allegorical Jim Carrey romances, they're preparing to drop a completely different kind of rock on us. It's *Armageddon* time, and Bruckheimer (and his late partner, Don Simpson) are well known for pushing their movies' soundtracks over the edge into commercial gold, with a mix of hit-making songs

liked it and he'd worked with Mark before. We were both being considered for *Con Air* and we spoke and said, 'Why don't we do it together?'" The typically protracted action-film schedule turned out to be a blessing in disguise for Rabin. "Mark and I started it and the footage arrived reasonably late, so by the time we really got into it he had to run off to do *Speed 2*. So I was really sort of left alone."

With the success of CON AIR, Rabin found himself first in line to score *Armageddon*, one of the most highly anticipated action films of the year. The storyline involves a group of deep-core drillers who are hired by NASA to assist in the diverting of an asteroid on a collision course with Earth. The more cosmic nature of the plot and the film's worldwide scope forced Rabin to make an adjustment from the familiar territory of *Con Air*'s rock strains to something more in keeping with the film-scoring traditions of the past.



Armageddon Arrives

With a stellar cast of ill-shaven blue-collar spacemen led by Bruce Willis, the movie is shaping up to be the singular testosterone celebration of the summer.

by Jeff Bond • Interview with TREVOR RABIN by Lukas Kendall

and high-energy, pulsating synthesized/orchestral underscoring (maybe overscoring would be a better term...).

Composer Trevor Rabin, late of the '80s rock group Yes, is one of the latest additions to the Bruckheimer stables of composers. He came on board in 1997 for *Con Air*, working with longtime associate Mark Mancina. "I met Mark Mancina years ago," Rabin recalls. "A friend of mine owned a restaurant in Orange County and Mark was playing there. I was going on the road to do a solo tour and this friend of mine called and said, 'There's a guy who plays here who's really good.' To cut a long story short Mark landed up in the band, and we went on the road together."

Rabin's relationship with Mancina bore fruit when Rabin chose to move from pop music into film scoring. "When I left Yes, I decided this was what I wanted to do," Rabin explains. By this point Mancina had already achieved success with his score for the Jan DeBont hit, *Speed*. "I had sent a tape to Jerry Bruckheimer and he

"When I did *Con Air* there was obviously more guitar, industrial-oriented with orchestra," Rabin admits. "This is far more orchestrally led but with an edge; it's not lush or slush. There's a huge orchestra on this and an 80-piece choir. Jerry Bruckheimer and Michael Bay come in and listen to cues, and they will listen and approve things and make comments and changes. But it's just so much music and there's a lot of cutting going on, so we're having to conform cues all the time."

Director Michael Bay is known for some of the most kinetic camera-motion around, giving his movies a nonstop, hyperactive drive that can be a challenge for a composer (which was one of the reasons Hans Zimmer wound up contributing to *The Rock*). Rabin found the task ameliorated by producer Jerry Bruckheimer's tastes. "Some of the stuff you really have to take into consideration, the special effects and so on, and choose the moments," Rabin says. "Jerry's really into the music in his films, so even if there is a scene

that's really driven by special effects he'll still want music and melody. He's very melodically minded; my experience with him is even the action stuff he likes melody over, so one of my prime goals here was to write melodies he liked almost before going into it."

The result was a more thematic approach than what Rabin has produced in the past. "There's various themes for various characters," the composer explains. "There's the overall heroic theme, the tragic theme, the theme for NASA control, and there's also motifs that are not necessarily melodic in nature; if you can imagine a *Jaws* kind of thing, something that occurs whenever there's imminent danger the way Williams did it in *Jaws*—that was a brilliant piece of writing, I thought."

Rabin collaborated on the score with orchestrator and conductor Gordon Goodwin. "I worked with him on *Con Air* as well, and I think he's just one of the finest around." Rabin's background in popular music has sometimes made the transition to film scoring tough to get used to. "The main thing is getting used to the schedule," he notes. "It's not right yet and you have to get it right, and

Despite the concentrated experience he's gotten on films like *Con Air* and *The Glimmer Man*, Rabin still finds aspect of film work surprising. "One of the naive things I had in watching movies was to think, 'Well, this would be a nice area to do something different,'" the composer admits. "But it's obviously very difficult because it's not up to you—it's up to the director at the end of the day, what he wants to hear, but hopefully you're working with people who like your style and are using you because they want you to do what you do, within the parameters of what they want."

One thing soundtrack collectors want

is an album of the score, which *Armageddon* may not necessarily provide. "There's a soundtrack album: 'Music inspired by,'" Rabin notes. "But what's been done very well on this is, the music supervisors have integrated Aerosmith's music into underscore—not so much with Aerosmith playing, but taking one of the songs they've done, which is a Diane Warren song, and integrating it into some of



With a crew like this, can Earth survive? Bruckheimer and Bay; (left) "Astronauts" Ben Affleck, Willis, Steve Buscemi, et al. (right)

it's not like making a record. I've worked on *Armageddon* for about two months now but the footage has changed so much that it's been quite difficult. The kind of savior of a lot of this stuff are Bob Badami and Will Kaplan; they're terrific music editors and Bob I think is one of the best. But sometimes even Bob will say 'I've tried this one and I think you're going to have to look at it again.' And at that point I've implicitly trusted him so I don't even bother looking at it again, I just rewrite it."

Rabin's work habits emphasize an almost improvisational approach to matching what's on screen. "My assistant Paul Linthorp gets me a map of the markers and everything, where things are hitting, and I'll just play a piano map out to it. I do it kind of in real time and then I go back over it. I always do a piano map first so I really don't concern myself with arrangement in the initial stages. The piano map will be suggestions of what the arrangement's going to be and then I'll fully orchestrate it."

the score themes and using it with vocal over some of the scenes. In the end of the movie it goes into this song and it fits really well, so it will be an album that really is based on the movie."

While the emphasis on songs

will no doubt annoy collectors, there will be at least one interesting aspect to the album: Rabin's original demo version of his main theme. (Rabin also scored the film's early teasers and trailers.) "The version I'm putting on is the very first version I did, which is kind of the romantic reason for it being on the album: it's the one Jerry heard and really liked and that's when we decided to go ahead and for me to get involved in it." Count on Jerry Bruckheimer for another ingenious marketing decision: in order for America's hordes of score collectors to hear Trevor Rabin's music for *Armageddon*, they're going to have to break down and see the movie....

FSM

It is said of the people born under the sign of Aries that one of their more pressing character flaws has to do with an abundance of nostalgia. Too much sentiment. A tendency to dwell in the past. Speaking as one of these afflicted souls, and left-handed to boot (a whole other mess of problems), I customarily block response. "I don't live in the past; I merely visit there often." When the news broke that John Barry was to stage a one-off concert at the Royal Albert Hall in London on April 18, 1998—his first event of this kind in almost 25 years—my Aries-ness came rushing propulsively to the fore. No more Mr. Rational. This was strictly swirling-down-the-tunnel-of-memory time. I tried to con myself that of course I had other pressing business in London which would account for my immediate need to pack up and go. I had to do this.

I had to do that. This person to see. That person to avoid. But in the end all that mattered was being there. Hearing those themes. Losing one's objectivity in the nitrous oxide of yesteryear. I did have other things to do back in my home town of London, but one thing was certain: everything was going to take a back seat to the live rendition of *Zulu*.

One of the most beautiful opening lines to a novel belongs to L.P. Hartley's fine British book *The Go-Between*, published in 1953. It reads "The past is a different country: they do things differently there." It has always seemed to me a line of exquisite poetry. Right away you are ushered into the world of the narrator's thoughts, and additionally the faucet of your own memory is wrenched gushingly open. One of the hardest sense-memories to recreate is smell. A whiff of something indistinct yet intensely familiar can drive you mad trying to place its origin in your olfactory data banks.

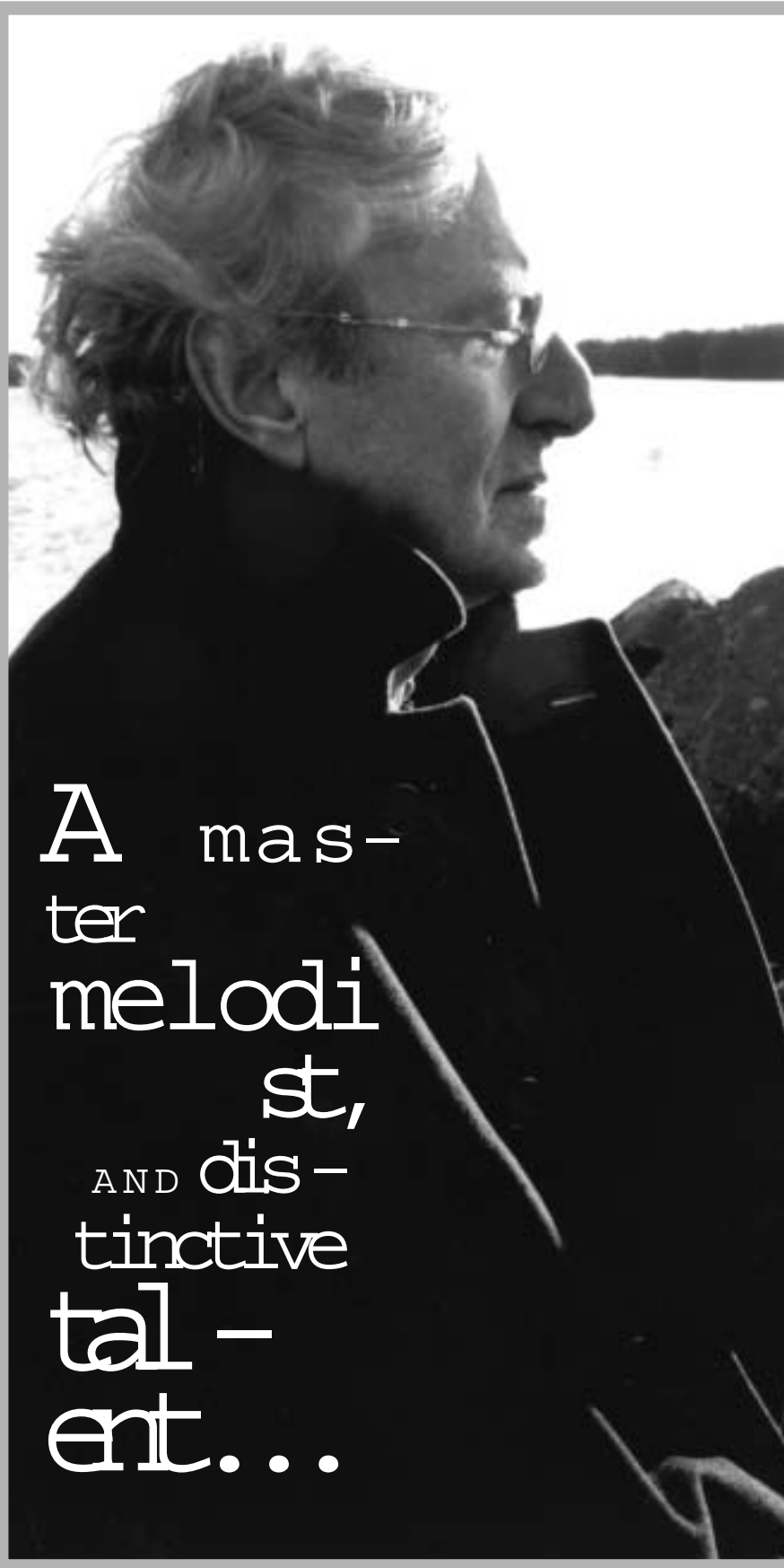
The Brethren of John

A CONCERT REVIEW AND LIFE REFLECTION
BY Nick Redman

And the precise smell of a building can evoke a season or a moment in life that functions like a key. You can unlock one door, but then you have to unlock the next, and so forth.

Sometime in the summer of 1964 I sneaked in through the exit door of my local cinema that had been conveniently propped open by an older friend of mine. I can vividly remember the smell of that picture palace as I dropped down between the unoccupied first and second rows and crawled toward where he was seated. In the near darkness, it was the sense of smell that alerted me to the hazards ahead. Scores of cigarette butts, Kia-Ora juice cartons, endless toffee wrappers, the occasional puddle of something not quite identifiable. Reaching my destination I hauled myself into a seat and sank back to gaze in wonder at the giant screen. I had arrived in time to hear Richard Burton's opening narration about the massacre at Isandhlwana and soon the huge burning letters of Z-U-L-U would spell for me the beginning of a lifetime's obsession.

I don't think *Zulu* was the first movie I saw. I believe *The Magnificent Showman* aka *Circus World* had that distinction, released the same year. But I'm not sure. Memory is unkind. My parents were not cinemagoers and my mother wished to keep me away from it with the stern words: "You'll catch whooping cough in there!" Undeterred by fear of the whoop I hardly left that cinema again. For the next decade I practically lived in its deep-red shag-pile environs. It was right across the street from our home and it was named "The Rembrandt." Oddly located adjacent to the village railway line, the edifice loomed large, a cathedral of surreptitious desires in Ewell (pronounced Yule) in the county of Surrey, on the fringe of the South London suburbs. Then part of the ABC Cinemas chain, it had been built in 1938 as a flagship independent, but ABC took it over in 1943. Barely altered by the mid-'60s, it was a glorious thing to behold and over the years I came to know its every orifice and hidden secret. I used to sit for hours



A mas-
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melodi-
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AND dis-
tinctive
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ent...



when there was no movie playing, and the projectionists who befriended this poor lost boy allowed me to rummage through the projection room bins where I could find and keep hundreds of 35mm frames cut from all the movies of the day. No place had ever felt so comfortable, nor afforded such intense pleasure. If you've ever seen *Cinema Paradiso* that was my childhood. Surrey-style.

John Barry's majestic theme to *Zulu* transfixed me in 1964, and as we trooped into the Albert Hall in 1998, the line between past and present had blurred. I was accompanied by my good friends Jon Burlingame and his fiancée Marilee Bradford. There is no bigger devotee of John Barry than Jon Burlingame and he was enthralled by being in London for the first time. I had kidded him before we left that if he didn't come on this trip he'd be moaning about missing it the rest of his life. We entered our box and were delighted to find several bottles of champagne already installed, awaiting our arrival. For a pair of old soaks like Jon and myself, the prospect of copious amounts of alcohol has a cheering effect. The previous evening we had celebrated my birthday—Jon, Marilee, my brother Jonathan and I, along with John Barry's agents Richard Kraft and Lyn Benjamin, who we'd run into at Rare Discs (formerly 58 Dean St.) where Richard was holding court with legions of adoring fans.

Sharing our box were a few other friends of the composer, and we settled back to let the music wash over us. The capacity crowd was wired for the event. From the moment Michael Caine stepped to the microphone and recounted his friendship with Barry, the audience was with it all the way. It mattered not that Caine's memory was faulty; he had started his introduction with the line "Those of us who remember the '60s weren't truly there"; whereupon he went on to get most of the details of his story wrong as if to prove the point. It is true though that Caine had been staying at Barry's house while the composer worked through the writing of *Goldfinger*. Caine complained that it kept him awake at

night, but it must have been a thrill to be the first person to hear that now classic tune. It was appropriate then that *Goldfinger* would commence the program proper. Barry emerged to rapturous applause and he appeared ill-at-ease as he always does in public.

Goldfinger rolled slowly toward the audience and the concerns of nervousness evaporated—we were under way and a million memories would pop like flashbulbs.



The lengthy program was divided into two halves and the sequencing seemed a bit odd. The English Chamber Orchestra under the leadership of Paul Barritt would struggle now and then with the mix and match of old and new. "We Have All the Time in the World" followed and the sonorous theme, played in a stately fashion, conveyed a regal elegance. Next up was *Zulu*. A big moment for me and it didn't disappoint. Played with less fire and brimstone than the original, it still conjured the ABC Rembrandt and all the baggage that comes with it. It became clear that the arrangements for the evening were going to be in the style of Barry's *Moviola* album—a mode which wasn't all bad, although it might have been nice to have gone with the originals once in a while.

After the personal reveries of *Zulu*, the champagne kicked in and the hall, which was increasingly bathed in a lightshow more commensurate with a rock concert, developed a warm, diffused feel that was eminently suitable for the suite from *Somewhere in Time*. One of Barry's most gorgeous melodies, *Time* unlocked another thousand thoughts which its transcendent past-and-present love story mise-en-scène does nothing to dissipate. "Moviola," Barry's discarded theme from *The Prince of Tides*, ebbed and flowed and *The Persuaders* became the first piece of TV-based nostalgia. This didn't come off too well, and the orchestra seemed relieved to be over it.

The lovely "This Way Mary" from *Mary, Queen of Scots* returned things to an even keel and was supplanted by one of the evening's highlights. Guest soloist, veteran harmonica player Tommy Morgan was introduced as having flown in from Los Angeles especially to lend his lips to *Midnight Cowboy*. Morgan's



delicate tone brought vivid life to Barry's soulful tune of yearning and dread. The ethereal sadness of Jon Voight's Joe Buck had never sounded more plaintive, more rootless in its aimless migration.

Swept from the Sea, aka *Amy Foster*, is Barry's latest score and the film was premiering in London that week. He presented three cues: "To America," "Night Meeting" and "Yanko Asks Amy Out" for the attentive U.K. audience. To my mind this is one of John's best recent works; it may be my personal favorite of his from the '90s. Like *The Ghost and Mrs. Muir*, the score renders with subtle passion a seascape of the heart and mind. Illuminating a dark, boiling English sea with punctuating flashes of sonic lightning, *Amy Foster* heaves and swells, alternately heating and cooling the rocks of ardor. The prospect of 20 minutes from *Dances of Wolves* was a little daunting. Burlingame and I exchanged glances and realized it was refill time. Two or three glasses later, *Wolves* turned into sheep and in the mellow-yellow we waited for the interval.



Our watches told us that the first half had lasted an astonishing hour and 20 minutes. But now the applause rang out, Barry took his leave and the intermission was upon us.

What to do? Handily the bar was nearby and we headed in its direction. Crowded and smoke-filled like all U.K. drinking institutions, the snug already resembled a munitions dump that had taken a direct hit during the blitz. Brushing the mustard gas out of our eyes we bumped into the redoubtable Mr. K and Ms. Benjamin, and beyond them, barely discernible in the gloom, Basil Poledouris and his spectacular wife, Bobbie. The reunion would have been wonderful were it not for the spectre of imminent asphyxiation. Philip Masheter, one half of the twin owners of Rare Discs, was at hand, and we agreed to meet up at the London Records reception for *The Beyondness of Things* after the concert.

Michael Caine lumbered to the podium again, and the second half was greenlighted. Caine presented Barry with a replica of a plaque that now adorns Barry's birthplace in York, confirming it a national treasure. Caine

lamented that he himself wouldn't be in receipt of one any time soon, as his birthplace was "buried under a motorway."

Born Free, "All Time High" (from *Octopussy*) and *Out of Africa* came thick and fast, but the next offering, the theme from *Body Heat*, inaugurated a spell of performance problems. David White was hesitant on his alto sax solo and *Body Heat* enervated rather than seduced.



Chaplin meandered; and "Space March" from *You Only Live Twice*, a curious favorite among the Barry faithful, was a misfire; the clams rained down from the brass section as the cue built to nowhere. *The Ipcress File* restored some life, but as with *The Persuaders* in the first half suffered from some curious synthesized instrumentation, and *The Knack* just seemed plain out of touch.

It is not unusual for a concert of this duration to have some rough spots and recovery beckoned with Barry's newest non-soundtrack effort, *The Beyondness of Things*. Conceived a "musical journey" through 12 disparate pieces, *Beyondness* mirrors the album *Movielife* except with unfamiliar themes. The composer chose four for live performance: "The Beyondness of Things," "The Heartlands," "A Childhood Memory" and "Give Me a Smile." The addition of "The Heartlands" was a last-minute switch. Initially he was to include "Kissably Close" but preferred to bring out Tommy Morgan again for another fabulous harmonica solo. (Morgan also cameled during the *Dances with Wolves* suite.)

The *Beyondness* themes are vintage Barry. Sublime in their simplicity. Engaging in their melody. As the last strains of "Give Me a Smile" drifted away, the audience collectively leaned forward. For now it was the climactic turn. The Big Event. The Showstopper. Now it was Bond. The sounds of the silky spy that had drawn most Barryites to the fold. We were two-and-three quarter hours into this thing and to bring it to crushing resolution—a medley from the most enduring movie franchise

April 18,
1998;
John Barry
in
concert at
the Royal
Albert Hall,
London.
From far
left,
with the
English
Chamber
Orchestra;
accepting a

ever. "The James Bond Theme" ripped through the rainy rafters of the old Albert Hall like a series of wicked machine-gun strafes, drawing reflexive cheers and gasps of delight. Booming off the back wall the music caroomed around and eased into "From Russia with Love," ironically my favorite Bond song and not composed by Barry,



but Lionel Bart, the creator of *Oliver*.

Following was "Thunderball," "007," "You Only Live Twice," "On Her Majesty's Secret Service" and "Diamonds Are Forever." When the echoes died, the shouts and cheers and whistles thundered. Now it was Wembley on Cup Final day. It was the last night at the Proms and the Epsom Derby and Grand National all rolled into one. John Barry, a fundamentally modest man, took his bows and received flowers graciously and with genuine gratitude. He had not relished the prospect of the evening, but was now, like the rest of us, glad he had come. He wandered dazedly off the stage and the crowd howled for more. He had to come back. It was inevitable. But how would he top Bond? As he struck up the band for the encore it was suddenly obvious. Of course, what was the only thing more familiar to British Islanders than Bond? The music that accompanied a famous shampoo commercial which ran for years in the '60s, the tune known as "The Girl with the Sun in Her Hair." I took one look at Burlingame, pinned back in his chair, joyfully incredulous at hearing this tune performed. As the familiar flute trills faded, John Barry, muted but moved, disappeared into the night. The evening had clocked in at three-hours-plus.

Ultimately, what is there to say about John Barry? A master melodist. A film composer of distinctive talent during one of the hippest eras in film history. Very few jazz and pop-based composers have culled such a singular voice from fragmented elements. The perfect mesh of film-pop synthesis and the sign of his times. Barry's music aches with love and roils with history. Its the sound of a generation's imagination. It's red buses and red tunics. It's evening dress and heart-fluttering undress. It's hot and cool and sexy as hell. It's the kind of thing you wish you could do, along with winning every black-jack game in Monte Carlo. It's every woman you ever saw and wanted. It's the music of dreams, and the menthol

ice of memory. The soft tongue of an incomparable language. And it tastes good too.

Getting into the Decca Records reception later, even with an invitation, was like trying to squeeze onto Waterloo station at prime commuter time. Imagine the Black Hole of Calcutta with smoke and alcohol and you'll get the picture. It's fun for a minute, then the novelty wears off. I was kind of interested in determining which strands of local glitterati would be Barryholics, and was pleased but surprised to spot in the crush such quasi-luminaries as movie-director-turned-restaurant-critic Michael Winner, local TV celeb-presenter Gloria Hunniford and actor John Altman (Nick Cotton in Brit TV soap *Eastenders*). All right, it's not the Oscars, but there may have been more famous people mangled and dying under the feet of the drink-crazed hordes. Philip Masheter introduced Burlingame, Marilee and myself to Barry scribes Geoff Leonard and Gareth Bramley, who seemed daft enough to be likable, and John Barry and his wife Laurie made a guest appearance, happily posing for pictures with various ne'er-do-wells. At night's end we staggered into the street, once again proving that London thoroughfares are actually devoid of cabs.

In 1971, the ABC Rembrandt was remodeled and turned into a two-screen venue. This had seemed awfully daring at the time, and the second screen was a teeny, tiny emporium. (*The Go-Between* was the first movie to play in it.) At the time of the Rembrandt's 50th anniversary in 1988, it belonged to the dubious duo, the Go-Glo boys, aka Golan and Globus, the misbegotten maestros of Cannon Films. By the mid-'90s, after several changes-of-hands, it belonged once more to EMI. Five days after the John Barry concert, on April 23, 1998, it closed down.

My brother and I got wind of this, and with movie cameras in hand we asked if we could go inside one last time. It was a couple of days after the last night, and the staff had run *The Last Picture Show* as the venerable old theatre's last movie. The staff had been tearful and the local paper had made a fuss about it. My brother and I found a Mr. King who had been the Rembrandt's most recent projectionist-in-residence and he was resolutely of the old school. He gave us the run of the place. As my brother methodically shot the whole interior, I rambled on about its history—essentially from the perspective of the little boy who had fallen in love with *Zulu* there.

Remarkably, it had hardly changed. The carpet was still red, but threadbare and worn. The seats were full of holes and pocked with chewing gum. One wall had a huge crack in it and the big old screen of theatre #1 was chipped and dirty. Tiny theatre #2 had fared well, and was better designed than I remembered. Mr. King took us up into the projection booth, the scene of my childhood bin-rummaging, a room I had not stood in for nearly 30 years. We interviewed Mr. King, who'd had a colorful life as a long-term cinema employee at many venues. I asked him if it had been his idea to show *The Last Picture Show*; he couldn't claim credit but thought it a good choice. He had wished it was a 20th Century Fox film that had been chosen. I asked him why. (He had no knowledge of my connection to the studio.) He said that the Fox fanfare was the most stirring piece of music he

Barry at
the
Decca
Records
reception,
with
Lyn
Benjamin,
Richard
Kraft,
wife
Laurie,
Basil and
Bobbie
Poledouris;

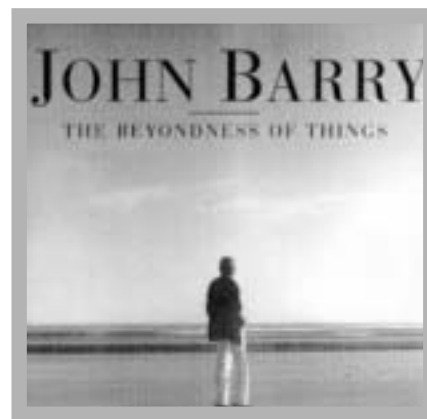
had heard in his life. It literally bespoke the cinema. He said that if there was one piece of music he would like a recording of, that would be it. I told him I could help with his request.

The ABC Rembrandt was to be demolished and a block of flats and houses were scheduled to appear in its stead. My brother filmed the exterior, and then we crossed the road to the patch of land where our boyhood home had stood. It had long since itself made way for a block of flats. We stood by the wall, kind of where my bedroom used to be and gazed out at the Rembrandt. Every Saturday morning I would get up and watch the posters being changed for the week's coming attraction. The road between our house and the Rembrandt is now a wide dual-carriageway. It used to be the old Kingston Road. Now it's the A217. C'est la vie.

A week later I was back in Los Angeles and my brother called. He was editing the film we had shot and had

driven past the Rembrandt again. He said that the exterior was the same but at the back it looked like "...someone had fired an anti-aircraft missile through the building. There's a giant hole and the place has been completely gutted. Within a few days it'll be rubble."

Thank you, John Barry, for a great concert. Good-bye Rembrandt. Thank you for a wonderful life. (And I did catch whooping cough in there.)
FSM



Nick Redman is the Oscar-nominated producer of the documentary, *The Wild Bunch: An Album in Montage*, and has produced hundreds of soundtrack albums for

The King of "The Sound" Is Back

Review by John Bender

The Beyondness of Things

★★★★

JOHN BARRY

London 460 009-2.

12 tracks - 55:25

The *Beyondness of Things* is the best recording from the pen of John Barry in 16 years. I appreciate *Until September*, *Out of Africa*, and of course *Dances with Wolves*, but *The Beyondness of Things* is superior to all of his work since *Frances* (1982).

In 1976 Barry produced an LP (Polydor 2383-405) of five themes and a suite inspired by his first year of living in Los Angeles. It was called *Americans*. A successful "concept album," *Americans* allowed Barry to express his feelings and impressions directly, as opposed to filtering his personality through the designs of a director, or the variegations of fictional characters and events. *Americans* presented the world with Barry's sophisticated and penetrating sense of irony. The jazz-influenced

motifs, with such titles as "Downtown Walker," "Strip Drive" and "Social Swing," delineated an understanding of, and a fascination with, the greed-driven energy of the American urban landscape, but always from a subtle position of detachment and with a tinge of the bittersweet. The music on *Americans* revealed that John Barry was not a pessimistic misanthrope as some have mistakenly concluded, but rather an unusually pragmatic romantic—a visionary, though not a dreamer.

Americana & Autobiography

The Beyondness of Things is again a wonderful presentation of Barry's personal adumbrations on America (such as "The Heartlands," track 3, "Nocturnal New York," track 6, and "Meadow of Delight and Sadness," track 7); however, this collection gives more by providing musical descriptions of the composer's memories of his own childhood and later life experiences. Things have changed since *Americans*. Barry no longer requires the cultural inference of jazz in order to reflect on life in the United States. This is not to say he has abandoned the idiom; the final track, "Dance with Reality," swings, and the presence of jazz is felt via the voicings of a piano and David White's alto sax on the mysteri-

ous "The Fictionist," track 9. The moonlit and fog-shrouded preamble of this track makes me curious as to exactly whom the theme honors; my shot-in-the-dark guess would be Lawrence Kasdan (*Body Heat*).

The CD carries 12 independent and highly evolved musical structures; these are not merely instrumental song-forms. The style is symphonic, with a spare but thrilling employment of a hauntingly angelic chorus. When he produced *Americans*, Barry was in the midst of being a shrewd and successful player. *The Beyondness of Things* is the testament of someone who has philosophically developed beyond the ideology of the rat race. The overall mood is that of the serious circumspections of a mature individual unflinchingly looking into the future and nostalgically regarding the past.

We've Missed You, John

One of the many beautiful things about this release is that it is deliciously commemorative for the Barry collector. While enjoying *The Beyondness of Things*, any seasoned veteran of the man's music will experience a savory reenactment of pleasures from the past: *Moonraker*, *Midnight Cowboy*, *The Last Valley*, *Goldfinger*. Sprinkled throughout the dozen compositions are gratify-

ing snippets, familiar phrases and melodic fragments that are suggestive of these scores, and others, which comprise the cream of Barry's oeuvre.

Finally, *The Beyondness of Things* unavoidably prompts the biting notion that Barry has not been adequately inspired by the cinema of the past decade and six. Too many of the scores of this second half of his career have been formally simplistic and emotionally suffocating—enormously thick blobs of saccharin melodrama copiously poured over the heart strings; no pungency, no sensuality, no eclecticism, just slow and heavy molasses. (Interestingly, a handful of the tracks here—the broader Americana ones—were reportedly adapted from Barry's rejected music to *The Horse Whisperer*.) For some glorious reason this new CD has none of that. When I first heard it, all I could think was "My God, Barry's back!" I've been playing it all day, everyday, just like years ago when I first got my hands on *The Knack*, *You Only Live Twice*, *O.H.M.S.S.*, *The Lion in Winter*, *Petulia*, *Boom!*, or other recordings from that time when there was an embarrassment of riches. Why is this non-film work so superior to most of his recent soundtracks? I don't know. I feel secure in simply assuming that, just perhaps, Barry should now stick to



Tru

While it initially appeared that composer Philip Glass would be scoring **The Truman Show**, the final credits on the movie list

Australian film composer Burkhard Dallwitz, with Philip Glass being credited with "additional music." In fact, the movie's scoring mix is a Mulligan's Stew of original music by both Dallwitz and Glass, tracked Philip Glass cues from other movies like *Powaqqatsi*, *Anima Mundi* and *Mishima*, at least one song (Marc Bolan's "Twentieth Century Boy" performed by The Big Six), a large chunk of Chopin's Piano Concerto No. 1 in E Minor, Opus 11, and even a selection by Wojciech Kilar.

Glass was initially commissioned to write music for the film and even appears in one scene as a keyboard player. However, the filmmakers ultimately decided against utilizing him for the full score, wanting to distinguish between the movie-within-the-movie and the movie itself. Director Peter Weir turned to German-born, Australian composer Burkhard Dallwitz, 39, after hearing some of Dallwitz's music for the sci-fi film, *Zone 39*. Dallwitz wound up composing the bulk of the movie's underscore, including cues which were designed to butt up directly against those by Glass. "I managed to get all the music that I composed in the film," Dallwitz notes, "Which certainly with Peter is not always an easy thing. We were sort of on the same wavelength or I seem to have picked up on what he was after."

Hold the Clichés, Please

What Weir was after was something quite different from the usual dramatic underscore. "He has a particular take on the music in his films," Dallwitz explains. "It has to have a sort of emotional response, and he doesn't seem to like a lot of the film music language that is used in a lot of the more mainstream movies. As soon as the ingredients become too much of a signposting or stuff that has been established over the decades as 'this is this sort of scene and therefore it requires that sort of music,' I think Peter is not the sort of person who will want this sort of instrumentation and that sort of feel. He'll play you the temp track and he'll say the temp track is working in this particular section or it has an overall feeling that I'm after, but some will work better than others. That's pretty much the brief, and you have to respond to it on an emotional level and convey that in the music."

Irrespective of Weir's typical filmic methodology was the "movie-within-a-movie" subject matter of "The Truman Show" itself, which required an unusual approach to the music. "There is a cue when Truman is reunited with his

Tracks

An Interview with Composer Burkhard Dallwitz by Jeff Bond

father who he believed had died, and at that stage the audience of the film for the first time is actually shown that the whole thing is being manipulated and set up," Dallwitz recalls. "So the music starts up as a dramatic underscore to the reunion between Truman and his father, and then halfway through you cut to the control room where everything is being put together by Ed Harris's character, and they've also set it up as if some of the music is being written or performed live as the sequence is happening, in this huge control room which has hundreds and hundreds of monitors and a mixing desk where all the audio gets handled. There's a composer who sits at the keyboards writing, and as Ed Harris gives directions as to how the scene is supposed to go, what the camera angles and dialogue is, he also gives cues to the composer and sort of conducts the music as it's being performed."

In this unusual context, Dallwitz's music has far more work to do than it might in a typical movie scene: "The music has to cue in with the way the sequence is filmed, and it also has to play in with how the scene is playing within the control room, as the Ed Harris character is conducting and getting all emotional—obviously the music had to swell and do all the right things at that point." Despite the blatantly commercial nature of the broadcast "Truman Show," parodying typical television music rarely entered into the mix. "We never sat down and said, 'Well, here we have to write it like a television theme.' It was always just scored as a dramatic sequence; whether it was part of the television show or whether it wasn't didn't really come into it."

And Now, Back to Our Program

The lone exception was the movie's midstream revelation of exactly how the show was being put together. "There is one scene after the reunion where you go into a big exposition where you find out about the whole monstrosity of it all," Dallwitz explains. "It actually leads into a section called 'Trutalk' which is a sort of talkback-cum weekly television show about the show itself, and you've actually got a newsreader who talks to camera and does an interview,

and the music that was composed was done in a dramatic way but it also does function as a kind of weird television theme, although it's also not your typical sort of up-front television theme. And there it became a bit of a parody where we built it up with fanfares and so on, but that's the only spot where that happens."

Part of Dallwitz's assignment involved dealing with the film's existing music tracks. "The existing Glass, Kilar and Chopin were part of the temp track and were always intended to be licensed and used," the composer notes. While Weir's taste dictated an almost minimalistic approach, Dallwitz didn't find himself having to adopt the style of Glass's cues. "The Philip Glass material that's on there is not really what I would call typical Philip Glass material, apart from the one track from *Mishima* which is the opening. Certainly 'Anthem' and those tracks from *Powaqqatsi* don't sound to me like your typical Philip Glass. I don't know that it was a concern, but I think Peter did want to wind up with a homogenous soundtrack and didn't want glaring contrasts in the music. The individual pieces seem to all coexist quite happily." In the CD's liner notes, Weir jokes that sometimes in the film, the music is his choice, and other times, it is "Christof's" choice, with the Glass tracks representing more of Christof's programming.

Nice Work if You Can Get It

Like most other working Australian film composers, Dallwitz has to compete for slots on the country's slim output of 25 or so films a year, meaning he has to do a great deal of television and work in other mediums to survive. Dallwitz's aforementioned recent assignment, *Zone 39*, was scored with electronics with live percussion and guitar. "It was quite unusual in that it wasn't an all-out action science fiction film but more of an emotional film like *Solaris*. It deals with psychological/emotional issues more than action concepts. That was the first science fiction film I'd done and the first Australian science fiction film in a decade; probably *The Road Warrior* and Alex Proyas's films have been the only things that have come close." FSM



The Three Legs of Truman

by Doug Adams

When I was a very small child, I would lie awake at night, peer out my window, and wonder about the nature of the world of which I knew so little. One of my recurring thoughts became: What if my entire life, everything I knew about myself, everything I knew about everyone else, was actually a dream that someone else was having? What if an entire lifetime could occur within a dream's width, and what if I should awaken to a foggy recollection of everything I had ever "experienced"?

Okay, I was a weird little kid. But even more than a rumination on voyeurism, this is what *The Truman Show* is about. (Or maybe it would be more accurate to say, this is what I found lurking behind the already fascinating rumination on voyeurism.) Perhaps it's tapping into the same millennial angst that has spawned our new-found interest in far-reaching conspiracies, uncovered destinies, and the likes, but for

Transcendental Mizak

The Truman Show ★★½

BURKHARD DALLWITZ,

PHILIP GLASS, VARIOUS

Milan 73138 35850-2 • 21 tracks - 56:42

The *Truman Show* is one of those great movies that takes a simple yet audacious premise and plays it out with such fiendish logic that every sequence is apt to produce gasps of sheer wonder. It's an indefinable film that's sometimes funny, sometimes painfully sad—sometimes hilariously frightening and sometimes frighteningly funny. The plot concerns a young man named Truman (Jim Carrey) whose picture-perfect life in a coastal suburban community keeps being interrupted by peculiar occurrences and coincidences... because Truman is the subject for a 24-hour TV show.

Director Peter Weir's unusual approach to the score involved tracking a great deal of Philip Glass music into the film and hiring Glass (who appears briefly as a keyboardist in the movie) to provide some music written specifically for the movie. Australian composer Burkhard Dallwitz meanwhile scores the majority of the picture with a mix of electronic and acoustic music.

Dallwitz's pulsating opening "Trutalk" underscores a Harry Shearer-hosted talk show about Truman (with special guest, the sinister director/artiste Christof, wonderfully played by Ed Harris). "Anthem—Part 2" is a pulsating, triumphant cue from Philip



Glass's follow-up to *Koyaanisqatsi*, *Powaqqatsi*, which underscores Truman's first realization and confrontation of his scenario (this is the piece used in some of the film's TV ads).

While Glass's minimalistic effects were both a blessing and a curse to *Kundun*, here they couldn't be more apropos: in Truman's world, every day is exactly the same, rigidly controlled and streamlined just like Glass's whirligig electronic and orchestral effects. "The Beginning" from another documentary-style wildlife film Glass scored, *Anima Mundi*, lends both a reassuring sameness and a sense of disturbing forces at work with its throbbing repeated motifs and bursts of wordless female voices.

Dallwitz's brief "Underground," a repeating loop of synthesized textures and percussion, approaches the same kind of iconic feel that Glass achieves on a regular basis; it's similar to some of Maurice Jarre's busy electronic suspense loops for *Witness*. This music returns late in the game in "Underground/ Storm" as Christof unleashes the powers of the elements to prevent Truman from reaching the outside world.

Glass's "Living Waters" from *Anima Mundi* is an almost mournful, disquieting piece that's more in keeping with the composer's *Kundun* music than his earlier *Koyaanisqatsi*, and it effectively underscores Truman's growing suspicions and dissatisfaction with his artificial life. Dallwitz's "Reunion" is a beautiful, delicate mix of piano, synth pads and strings, finally opening up into a more sweeping romantic statement that both underscores Truman's real emotions as he reunites with the father he thought dead, and produces the effect requested by "director" Christof to hype the manufactured emotion of the sequence. "Reunion" also illustrates the challenge Dallwitz has on *The Truman Show*, as it segues directly into the Glass-composed "Truman Sleeps" with some hypnotic piano writing from the concert composer.

Glass's elegiac "Raising the Sail" underscores the climactic sequence of Truman literally sailing to the edge of his world, while Wojciech Kilar's "Father Kolbe's Preaching" plays beneath Truman's emotional breakdown as he faces the horrible fact that his life has been created for him; this piece too segues into the opening of Glass's *Mishima* as Truman triumphs over Christof by electing to leave his perfect world behind. Oddly, the most crystalline example of Glass's minimalism is used not to illustrate the ad infinitum repetition of Truman's controlled life, but to act as a rapid-fire, optimistic processional as Truman moves into the outside world. Somehow the disparate styles and sources combine for a coherent, hypnotic listening experience that will either lull listeners into a hypnotic trance or drive them up the wall.

—Jeff Bond

some reason we as an audience have been increasingly concerned with the idea of there being something else out there. We seem to need some sort of alternate explanation: Why did I get four red lights in a row? Why did I get bad news on my birthday? Why do I unerringly look at the clock at the same time every day? And it's not so much that we seek any specific explanation, we'd just be satisfied to prove that any sort of explanation does exist.

The Truman Show is incredibly effective because it succeeds on putting us on both sides of this equation. We experience much of the film through Truman Burbank's eyes, and his quest to find his "explanation" becomes our own. And of course, we share in his payoff when he finds the truth. But, we're also the audience in this film. Twice over, in fact. For not only are we ourselves—the same people parked in theater seats as we always are—but, we're cast as the audience for the show within the film. We're watching Truman Burbank's life the same as everyone else. In that sense, we are the "explanation" for which Truman is searching. We are why traffic stops for him, we are why

the elevators don't work in some buildings, we are why the car radio seems to be talking about him. In a bizarre circular way, watching this film is like a successful search for evidence towards our own existence, though that's probably stretching the issue much too far.

The Immovable Score

Director Peter Weir obviously put quite a bit of time and thought into methods to get us on both sides of the viewing equation. That's where all the spy-cam shots come from, all the guy-in-the-tub cut-aways, and so on. But this is where the score comes from as well. I'm sure that somewhere right now, someone is assembling a list of composers who "should have" scored *The Truman Show*. No doubt these composers would have written the score that would have pushed the film into true heart-warming territory a la *The Shawshank Redemption* or *Dances with Wolves*. (That's not meant as an insult to either of those scores, both of which work brilliantly in their respective films.)

(continued on page 47)

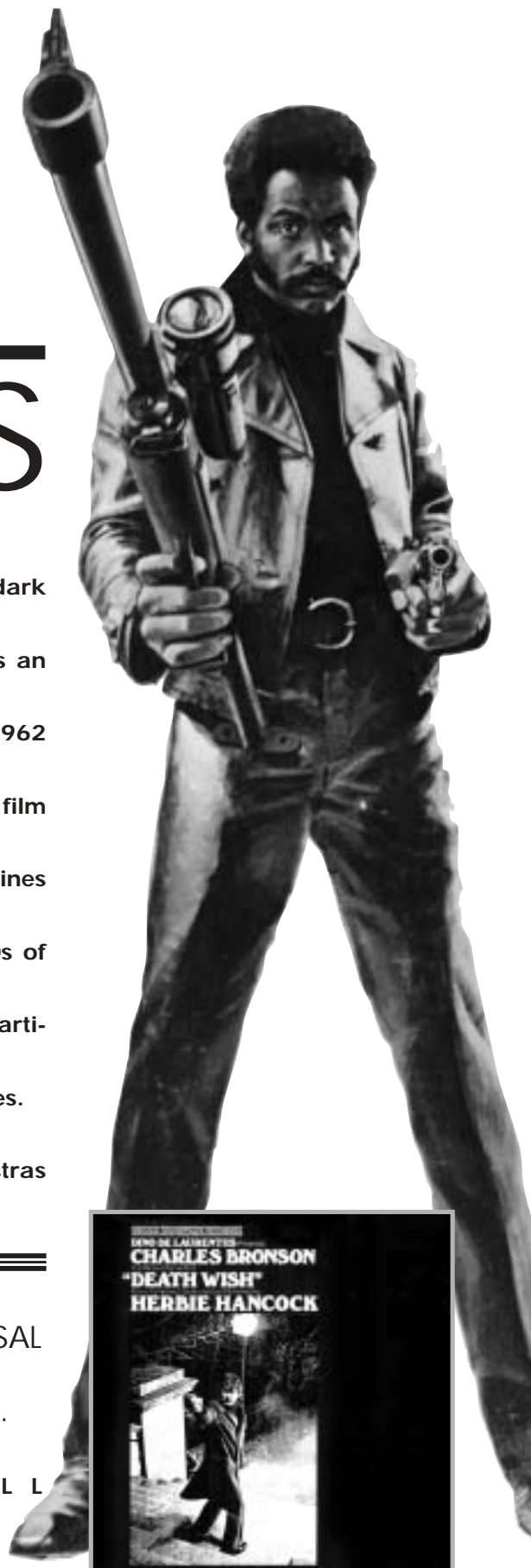
THE SOUL OF THE SEVENTIES

The late 1960s and '70s are often painted as a dark stain on film music. Or worse, they are drawn as an abyss, a void between *How the West Was Won* in 1962 and *Star Wars* in 1977 in which there was no film music—as if movies were silent. Read the early film music fanzines of the 1970s and the attention is focused on the glorious '40s of Steiner, Korngold, Newman, Tiomkin, Waxman—titans whose artifice was swept under the rug by later, ignorant pop sensibilities.

Today, movies are routinely scored with larger orchestras

A SUITE OF NEW CD RELEASES SPARK A REAPPRAISAL
OF AN UNFAIRLY DISMISSED ERA IN FILM MUSIC.

REVIEWS BY LUKAS KENDALL





than even these gentlemen would have tastefully employed, and yet today's fans have little to no conception of what the original symphonic scores really were. In another twist of fate, others long for the 1960s and '70s when composers like Jerry Goldsmith, John Barry and Ennio Morricone struck out with seemingly unhindered creativity.

At the time, American cinema was in a downswing, and received new life by imitating the wild, mature and often naturalistic styles of Europe. Music too was exploding with creativity left and right, in rock (the legacy of the Beatles), rhythm and blues (Motown), even contemporary classical (what little of it anyone heard). Composers in film seized the opportunity to push the boundaries of their art, exploring the extremes of pop scoring, unsynchronized spotting, and avant-garde techniques, often with a highly individualized stamp.

The early '70s fusion of dramatic orchestra and instrumental pop is an alchemy whose best moments didn't last long. If necessity is the mother of invention, it's also the grandparent of hackery; after *Shaft*, every cop show for a decade used a wah-wah guitar and rhythm section. Some people like this style, others loathe it—many soundtrack fans flocked to film music as an alternative to pop, and for them, putting a backbeat with an orchestra defeats the purpose.

However, as orchestral swells in 1990s films have sounded more and more alike, these pre-disco instrumentals offer an alternative. Many fans like their film music big and bold—"emotional" is the word—and these works have all of the size of today's blockbuster scores (even their electrified elements exist acoustically), while providing a much souped-up, bluesy kick. Two of the monumental works of this era have just been re-released on CD: *Enter the Dragon* by Lalo Schiffrin, the single-greatest fusion of rhythm and blues elements into an action score; and *Superfly* by Curtis Mayfield, the summit of the blaxploitation soundtracks.

Enter the Dragon ★★★★★

LALO SCHIFFRIN

Warner Home Video • 17 tracks - 57:15

Lalo Schiffrin is many things to many people: theme-writer of *Mission: Impossible*, classical conductor, jazz pianist, one-time film-scoring workhorse. Although his scores to *Bullitt*, *Dirty Harry* and *Cool Hand Luke* are more dramatically substantive, *Enter the Dragon* is his boldest accomplishment, and the all-time greatest '70s action score—not necessarily the greatest action score written during the '70s, but the best one to



incorporate its pop zeitgeist.

Consider the subject matter: Bruce Lee's best-known film, a spy/chopsocky movie that introduced him to mainstream American audiences. It's larger than life, so a big orchestra comes into play. It's kung fu, so all kinds of Asian references—both orchestrational and melodic—are fair game. One of the characters is a jive-talking, kung fu-kicking black man (played by Jim Kelly) so all of the affectations of blaxploitation soundtracks (the wah-wah guitar) are thrown in as well. And then add the sheer kineticism: unlike the Bond films, where the music adds cool suspense and avoids the naturalistic fight scenes, the kung fu genre mandates movement.

Erase 25 years of bad cop chase music and synthesized Jackie Chan scores from your memory. Imagine *Enter the Dragon* as Lalo Schiffrin approached it: a genre wide open for interpretation. (Cool story: one day in the early '70s Schiffrin saw a kung fu film and thought it would be an interesting genre to tackle; he shortly thereafter found himself on the most famous chopsocky flick of them all.) Imagine Schiffrin's background: jazz pianist, arranger for Dizzy Gillespie, classically trained composer, and creator of a whole new urban cinematic sound (*Dirty Harry*).

Consequently, *Enter the Dragon* (excuse the pun) kicks. It is richly and Orientally melodic in its long lines, and catchy as hell in its shorter bass lines, with Schiffrin drawing upon the blues scale. The brass arrangements have all of the gusto of the great big bands. Some of the orchestrations are drawn from contemporary classical literature, especially in the "hall of mirrors" sequence, and others are evocative of '70s pop film music: flutter-tongued flute, saxophone, eerie analog synthesizer. The enhanced rhythm section is straight out of Schiffrin's urban/soul bag of tricks, and the *Shaft*-styled guitar is icing on the cake. Although its tutti statements are as huge as

anything done today, the work overall is different in that Schiffrin often drops out most of his orchestra to showcase a soloist or two—unlike today's action scores which start loud and dense and stay that way.

Taken as a whole, the score features all of the cohesion fans love from the greatest symphonic works: catchy ideas developed into memorable themes expanded into through-composed selections. It is literally that funky '70s porno sound applied onto something the size of a Spielberg/Williams score. If you like things like the action cues from *Aliens*, imagine them beefed up with guitars and percussion and that's roughly the sound of "The Big Battle."

Enter the Dragon was formerly available as a short (26 minute) CD from Japan with fair sound. This new, complete-score CD was remixed from Warner Bros.' original four-track recording and the stereo sound is explosive; "present" is the word. As produced by Nick Redman, with liner notes by Jon Burlingame, the CD is available only with Warner Home Video's new laserdisc, DVD and videocassette of the film—don't look for it in record stores. But it's a fun movie, so buy the whole package!

Superfly ★★★★★

CURTIS MAYFIELD • Rhino R2 72836

Disc One: 11 tracks - 43:40

Disc Two: 12 tracks - 41:44

Although Isaac Hayes's *Shaft* has the single most famous blaxploitation song, the who's-the-black-private-dick "Theme from Shaft," Curtis Mayfield's *Superfly* is the single greatest blaxploitation album. Whereas *Shaft* is 90% instrumental, and functions in the (dull) movie largely as source music; *Superfly* is mostly vocal and operates as a ghetto opera. Describing the music for soundtrack buffs is problematic; outside of the instrumental "Junkie Chase," it does not score the action as much as broadly set the mood—Mayfield's insightful lyrics convey the subtexts of scenes (black pride, street life, junkie struggles) as a foreground element. Oftentimes, shots play out as visual filler for the music; in the middle of the movie the action literally stops dead as Mayfield performs "Pusherman" on screen in a nightclub.

Superfly stars Ron O'Neal as Priest; unlike *Shaft*, Priest is not on the side of the law, however tentatively, but a drug dealer trying to make one big score (a recurring theme in these pictures) before retiring. He drives around in a huge Caddy, snorts coke



from a crucifix around his neck—yeah, baby!—and in a memorable scene makes love to his girlfriend in the bathtub. Mayfield, formerly of the Impressions (*Superfly* was his fourth solo album), had by this time reached a style both of songwriting and arranging that fit his high singing voice like a glove: His lyrics capture the poetry of the ghetto, circa 1972, and the best way to describe the music is that it's completely melodic and soulful proto-rap. That may seem like a contradiction in terms—the music is exceedingly tuneful—but Mayfield's style is characterized by short melodic nuggets rather than long lines. If written today, this would be a rap score, but in 1972, Mayfield's catchy, rhyming turns of phrase were enhanced by live percussion, upbeat grooves, and pre-disco string arrangements—by Johnny Pate, who went on to score *Shaft in Africa*, *Brother on the Run* and *Dr. Black, Mr. Hyde*.

Rhino's 25th anniversary *Superfly* 2CD set is a gem: Disc one features the original album in a splendid remastering by DigiPrep's Dan Hersch (the previous Curton CD was full of hiss) plus single edits of "Freddie's Dead" and "Superfly." Disc two is entirely unreleased material: a demo version of "Little Child Runnin' Wild" ("Ghetto Child"); an alternate mix of "Pusherman" with horns; the complete version of the "Junkie Chase" and another short piece heard in the film, "Militant March"; two radio ads; two studio jams, "The Underground" and "Check Out Your Mind," not related to the score but cut from the same cloth; and the instrumental versions (as heard in the picture) of several of the songs on disc one. Disc two concludes with an interview with Mayfield, who was tragically paralyzed in 1990 when a lighting rig fell on him on stage. The 24-page booklet features full lyrics and a ton of background information, and the entire set unfolds with cool packaging similar to the fold-out flap of the original LP. All in all it's *baaaaad*, which is to say, good!

If you like either or both of these, Rykodisc recently released two CDs essential to a funky film music library: one, like *Superfly*, is a fine collection of like songs for an inner-city blaxploitation movie, and the other, like *Enter the Dragon*, is a key opus (in this case, two) by a composer who changed the face of film music in the late 1960s.

Across 110th Street (RCD 10706, 18 tracks, 32:51 ★★★½) is the blaxploitation picture, from 1972, with Anthony Quinn and Yaphet Kotto as two cops sorting out a street-tough vs. mob imbroglio. It is best-known for its title song, but also features a great "I'm the main character and now I'm having trouble with my girl" piece of soul, "If You Don't Want My Love." These and the other vocals—such as the infectious "Quicksand"—are by Bobby Womack & Peace, while the funky, urban instrumental cues are by J.J. Johnson and His Orchestra. Incidentally, "Across 110th Street" was recently used as the main title music for Quentin Tarantino's *Jackie Brown*, an enjoyable film despite the fact that it was shot and edited in the style of *Star Trek: The Motion Picture*. Tarantino in the past had chided filmmakers who used songs from other movies in their own, and to prove a point (albeit a scorched-earth one) he used *only* songs from other movies in *Jackie Brown*.

In the Heat of the Night/They Call Me MISTER Tibbs! (RCD 10712, 35 tracks, 70:38 ★★★★★) collects Quincy Jones's scores for the two Virgil Tibbs movies starring Sidney



Poitier. It's bizarre to contemplate now, in the age of Will Smith, but there was a time in which it was unthinkable for a black man to be the lead in a movie—playing an authority figure, no less. Sidney Poitier was the breakthrough actor, and Quincy Jones was appropriately selected as the composer for the Norman Jewison-helmed tale of a murder investigation in the Deep South. Jones, a jack-of-all-musical-trades whose successes are legendary, had previously scored *The Pawnbroker* and *Walk Don't Run*, so he was by no means an untested commodity. (For some reason film scoring was, and still is today, a largely white-male occupation.)

In the Heat of the Night (1967) and *MIS-*



TER Tibbs! (1970) present two sides of the murder-investigation coin: rural rednecks and the streets of San Francisco. Jones's style is not characterized as much by compositional patterns like Schiffrin's, but by a pioneering understanding of colors idiomatic to the environment. In other words, what Jerry Goldsmith did in horror films with serpents and avant-garde bowings, Jones did in these contemporary thrillers with harmonicas, odd flutes, organ improvs, vocal effects and dead-on blues stylings, drawing upon soloists he knew from his many albums. The scores include source cues used for evoking the environment rather than the action, but also some killer chases. *In the Heat of the Night* is graced by Ray Charles as its title vocalist; *MISTER Tibbs!* features as its main theme a kick-ass instrumental that's a straight-faced cousin to Jones's "Soul Bossa Nova," used as the riotous main title of *Austin Powers*.

Both *Across 110th Street* and the *Tibbs* CD feature liner notes by our own Doug Adams, with commentary from the Q himself in the latter. Rykodisc's now-discontinued practice of including dialogue excerpts is overdone on *Across 110th Street*—7 of 18 tracks are dialogue, and they're pretty incoherent—but there is a perfect snippet placed between the *Heat* and *Tibbs* scores on their disc. That is, of course, Sidney Poitier's famous declaration: "They call me Mister Tibbs!"

If you are into '70s R&B soundtracks, there are many more recommended albums now available:

Black Caesar (Polydor 314 517 135-2, 11 tracks, 36:45 ★★★★★) is by none other than James Brown, who acquired the title "The Godfather of Soul" with this release. The 1973 film stars Fred Williamson and was directed by Larry Cohen, who worked with another famous musical personality, Bernard Herrmann, on his next picture, 1974's *It's Alive!* Some of the blaxploitation pictures are deathly dull, hampered by lack of money and experience, but *Black Caesar* hangs together in its classic tale of the rise and fall of a gangster. Several of the songs

have had a life outside the film, such as "Down and Out in New York City," and have also been sample-fodder for modern acts—they're so funky. Most of the album is upbeat and driving, arranged by Brown with Fred Wesley, but there is one soulful interruption: "Mama's Dead." In the mythology of the black gangster, "Mama" is a crucial character; in *Black Caesar*, Williamson's protagonist is reunited at his Mama's funeral with his long-lost father in a moving, restrained scene. It's a tearjerker. Hey, everybody's got a mother. Another J.B. blaxploitation outing available on CD is *Slaughter's Big Rip-Off* (Polydor 314 517 136-2 ★★).

Two Willie Hutch albums come highly recommended: **The Mack** (Motown 31453-0389-2, 9 tracks, 37:14 ★★½) and **Foxy Brown** (31453-0648-2, 11 tracks, 32:33 ★★). At their worst, the blaxploitation soundtracks reflect the less-than-honorable intentions of their often white filmmakers—piece together some ghetto tripe and sell it to the undiscerning urban markets. Just as they would get black faces to star, they would have anonymous arrangers piece together funky licks, without much personality (*Shaft's Big Score* is like this). At their best, however, the blaxploitation soundtracks featured A-list soul artists creating a collection of relevant songs and permeating the entire picture with the sound of their band. Willie Hutch joined Mayfield, Brown



Ease On Down the Groove

The Wiz ★★★★★

CHARLIE SMALLS, QUINCY JONES, VARIOUS
MCAD2-11649.

Disc one: 15 tracks - 40:27

Disc two: 11 tracks - 39:10

The Wiz was the brain-child of Kenneth Harper, a Broadway producer who gave his idea for an all-black version of L. Frank Baum's classic American novel, *The Wonderful Wizard of Oz*, to white playwright William F. Brown and black composer-lyricist Charlie Smalls. Harper took the idea to Universal producer Rob Cohen, and the script was re-adapted to an urban setting by former costume designer, now director Joel Schumacher, and the score augmented by Quincy Jones. The film was directed by Sidney Lumet (with early special effects footage by Stan Winston) and starred 26-year-old Diana Ross as kindergarten teacher Dorothy; 19-year-old Michael Jackson as a Scarecrow made of garbage;

Nipsey Russell as the carnival-barker Tinman; Thelma Carpenter as Miss One, the Good Witch of the North; Lena Horne (Lumet's mother-in-law) as Glinda, the Good Witch of the South; Richard Pryor as The Wiz; and Ted Ross as the Lion character, now called Fleetwood Coupe de Ville.

Finally we have a CD reissue of the soundtrack to *The Wiz*, as the LP is long discontinued. There unfortunately is no new material, but the 28-page booklet is informative, with photos of many of the behind-the-scenes personnel, lengthy notes by Quincy Jones, and full music credits, which include Dave Grusin, Dick Hyman (Woody Allen's regular composer), Jean "Toots" Thielemans, Ray Simpson of the Village People, Luther Vandross (who wrote the song "Everybody Rejoice" from the play, retitled "A Brand New Day" for the film), David Foster, and Grady Tate, who was also a singer/drummer in the stage version. The *Baum*



Gets?" which only appears in the film as an instrumental. It was evidently intended for the scene with Dorothy in the motel room, and dealt with the morality of killing Evillene, the Wicked Witch of the West, to get

Bugle (Winter, 1987) article called this a "kitchen sink" album containing the full score, although that's unfortunately not true; absent are the Ross-Jackson cues of "Ease on Down the Road" in their film versions, the wonderful piece for the subway, reminiscent of early '70s Jerry Goldsmith, and the Flying Monkey chase funk/dumpsters underscore.

Some portions of the score have dialogue over them. Given a much longer presentation than in the film is "Poppy Girls," which was co-written by bass soloist Anthony Jackson and is a nice jazz piece. Interestingly, copious amounts of the liner notes are devoted to the song "Is This What Feeling

home. Unfortunately, Richard Pryor, though quite good in his role, is not a singer, and could not play the rock star figure represented in the play with two songs (one appears briefly in instrumental form here, in quite a different key, followed by dialogue). As an added bonus, all of the artists who worked on the album are given credit (except some who are credited in the film, like the four crows); among the nine orchestrators are Chris Boardman and Greig McRitchie. Although not the success hoped for at the time, *The Wiz* has much to offer musically with such an amazing array of artists.

—Scott Hutchins

and Isaac Hayes in doing that in *The Mack* and *Foxy Brown*, the latter starring the eventual Jackie Brown, Pam Grier. Notable songs in *The Mack* include "I Choose You," "Slick" and "Brother's Gonna Work It Out"; high-lights in *Foxy Brown* are "Give Me Some of That Good Old Love" and the main title.

Death Wish (One-Way A 26659, 9 tracks, 40:43 ★★★) is not a black-themed picture, but a vigilante tale with Charles Bronson stalking the street punks who assaulted his wife and daughter. The score is by Herbie Hancock, who like Quincy Jones was one of the earliest black film composers, scoring *Blow Up* in 1966. In the case of *Death Wish*, he was evidently hired when the "sound of the city" was essential to the set the stage for reactionary right-wing audience manipulation, circa 1974. The music is an about-face from Jerry Fielding's efforts to earlier Bronson films directed by Michael Winner, *Chato's Land* and *The Mechanic*. Compared to Fielding's atonal writing, *Death Wish's*

suspense tracks are amateurish, sounding like haunted-house music (a cheesy synth keeps recurring) with a funky beat. Still, the lengthy opening tracks, "Death Wish (Main Title)" and "Joanna's Theme" are enjoyably mellow and worth recommending. (Cool story #2: Winner was driving Bronson home from the set on a movie prior to *Death Wish*, and told Bronson about the project. "I'd like to do that," mused Bronson. "What, make the movie?" asked Winner. "No, kill muggers," replied Bronson.)

Incidentally, between Fielding's outings, Morricone's *Città Violenta*, Jarre's *Red Sun*, Budd's *The Stone Killer* and Goldsmith's *Breakheart Pass*, Bronson received some outstanding scores for his programmatic action pictures. You'll never find a lunkhead like Brian Bosworth granted such stellar treatment today.

Finally, *Car Wash* (MCAD-11502, 19 tracks, 73:58 ★★★½) is, like *Shaft*, a dou-

ble-album on one CD from which the title track is familiar, the rest of the album less so—although like *Across 110th Street* there's a great, secondary love song, "I Wanna Get Next to You." Unlike *Shaft* and the other scores mentioned here, *Car Wash* was conceived almost entirely as an outlet for the record: the songs were recorded before filming, written by legendary Motown producer Norman Whitfield and performed by a group assembled expressly for the picture, Rose Royce, with guest appearances by the Pointer Sisters. The film itself (starring Richard Pryor and written by Joel Schumacher) was a series of comedic vignettes taking place at the establishment of the title. However, setting aside this disturbing commercial precedent, it's a strong album with plenty of soul to offer.

May you all find the soul you need to make it through the day! For an additional round-up of blaxploitation soundtracks available on vinyl, see Mike Murray's Recordman column in FSM #64, December 1995. FSM

SCORE

REVIEWS
OF CURRENT
RELEASES
ON CD

RATINGS

Best	★★★★★
Really Good	★★★★
Average	★★★
Weak	★★
Worst	★

Mulan ★★½

JERRY GOLDSMITH

Songs by MATTHEW WILDER
& DAVID ZIPPEL

Walt Disney 60631-7

12 tracks - 51:32

Film music fans are about to realize that they've been robbed of the impact of one of Jerry Goldsmith's best scores of the '90s. First off, let the *important* elements of the CD have

While it's become apparent that audiences will no longer sit still for live humans belting out songs in movies, it hasn't yet been demonstrated that they won't sit through an animated movie in which characters *don't* sing, and it's high time somebody tested that.

While Goldsmith does quote sparingly from the song material, it's to the score's advantage that

between the nimble comic interplay that marked Goldsmith's first animation score, *The Secret of NIMH*, the "Reflection" lyrical melody, and a striding Oriental march, with interesting electronic performances. "Mulan's Decision" truncates the rhythmic lead-in to a prideful, heraldic march that's one of the highlights of the score; this leads into a reflective denouement. "Blossoms" likewise features terrifically ominous writing for heavy brass, strings and percussion, leading again into Goldsmith's great, *Chairman*-like Oriental fanfare.

"The Huns Attack" expends some of its 4:30 length in a comic prelude to one of the film's major battles (although Goldsmith's stubborn motif in low strings has tremendous character), before leading into one of the highlights of the score, with the seven-note brass fanfare alternating against tremendous, rhythmic material for strings and brass. "The Burned-Out Village" is a beautifully plaintive cue with lovely melodic material for woodwinds that eventually develops a sweeping dramatic focus before bringing Goldsmith's efforts on the album to a close.

What's missing from the mix is a great deal of Goldsmith's spectacular battle music, with sharp attacks from the kind of Stravinskyesque rhythmic material Goldsmith brought to the climax of his early western score *Rio Conchos*, as well as a lot of the additional Oriental colorings that give this score its tremendous, epic scope. There's nothing wrong with what's on the album; it's a nice package and the "Suite from Mulan" does a good job of combining Goldsmith's sensibilities with those of the typical Disney song mentality. But it's really only a peek at this score—32 minutes out of the approxi-

mately 50 Goldsmith wrote. Another 10 minutes of the exciting action material, which compares favorably to Goldsmith's fantasy scores of the *NIMH/Supergirl* years, would have made all the difference.

—Jeff Bond

The X-Files: Fight the Future

★★★

MARK SNOW

Elektra 62217-2

24 tracks - 67:50

Mark Snow's music for *The X-Files* has consistently been some of the most evocative, interesting and downright scary music on television in the '90s. Crafted from an inexhaustible library of acoustic samples and keyboard effects, Snow's music sometimes resembles the echoplexed, staccato soundscapes of Jerry Goldsmith's suspense efforts, while his sensitive scoring of the interplay between Special Agents Mulder and Scully conjures up an atmosphere of existential dread leavened with the milk of human kindness. Snow has scored every episode of the series and his distinctive sound is as integral to the *X-Files* mythos as David Duchovny, Gillian Anderson and Chris Carter.

Snow's *Fight the Future* score starts out with promise, with the composer setting the familiar whistled *X-Files* title theme (here voiced by brass and synths) against a powerful, driving percussive beat: it's *The X-Files* cubed. What follows is a mixed bag, however: equal parts solid *X-Files*-type scoring, some uncomfortable bombast and a lot of impressively textured but generic-sounding action writing. In bringing an epic feel to this theatrical jaunt, Snow sometimes goes overboard: some of the progressions of his "giant, threatening conspiracy" intonations actually sound like something Al-



Despite the absence of Jerry's terrific battle music, the *Mulan* CD has its virtues

their moment in the sun: five intensely annoying songs by Matthew Wilder and David Zippel, including the pidgin-Chinese stylings of "Honor to Us All," the saccharine ballad "Reflection" and the show-stoppin' comic romp "A Girl Worth Fighting For" featuring the torturous vocal stylings of Harvey Fierstein. While all of these (and the unintentionally hilarious martial anthem "I'll Make a Man Out of You" which opens with manly Donny Osmond strutting "Let's get down to business, to defeat... the Huns!") at least genuflect toward traditional Chinese melodies and effects (mostly recreated by electronics, which explains a lot of the electronic textures in Goldsmith's score), "True to Your Heart" as sung by Stevie Wonder doesn't even have that going for it, and is this movie's shot at the annual Disney-spawned breakout pop hit.

it bears little thematic relationship to the songs. Instead, the composer has written a big, epic-style score of scope and power; it has the epic feel of *First Knight*, but unlike that effort, is recognizably couched in Goldsmith's familiar style. "Suite from Mulan" opens with Goldsmith's majestic seven-note horn fanfare and some of his own heroic material before adapting the song melodies with far more grace and class than is demonstrated within their actual performances. The suite climaxes with material in the vein of Goldsmith's *Star Trek: First Contact* title music, although this doesn't appear within the score itself, so it's unclear whether Goldsmith has modified one of the song melodies or simply generated original material to round out the suite.

After a heraldic, martial opening, "Attack at the Wall" varies

Clausen might have written for the openings of the *Simpsons* Halloween Specials (check out "Cave Base"). Cues like "Fossil Swings" take the same melodramatic approach—it's jarring because both the tone of the television series and that of Snow's TV scoring has always been scrupulously appropriate and balanced, striking just the proper note of grim import.

Snow sometimes takes the Goldsmith approach of disassembling elements of his title theme for use as motivic material, notably the echoing four-note keyboard motif that opens the title theme, which appears in several cues subtly voiced by harps. Unfortunately, despite being given the opportunity to work with a full orchestra, Snow's big moments are too often blasted out by synths, giving the score a low-budget quality when it most needs a big, acoustic sound.

Snow has established a remarkably non-derivative, fresh sound for the series, and for the feature one would have expected something much more original than on this album. It's instead a mix of Snow's typically percussive, edgy sound from the series and broader, big-screen-style writing that sometimes sounds too much like music from other movies. "Corn Hives" has some kicky, jagged action rhythms, but "Corn Copters" sounds distractingly like "Ripley's Rescue" from Horner's *Aliens* score. "Nightmare" sticks more closely to Snow's *X-Files* stylings, but once again falls back on *Aliens*-style rhythms and effects. "Pod Monster Suite" has lots of cool aleatoric effects, while "Facts" takes a delicate, chime-laden approach that's more memorable and original than the earlier action material. The elegiac "Crater Hug" wraps things up,

with Snow's *X-Files* theme re-emerging from the darkness with a broad brass/synth statement over strings.

Fight the Future is recommended to fans of Snow's *X-Files* work: it has plenty of his evocative, percussive *X-Files* series licks, making it everything that the earlier, dialogue-plagued *X-Files* TV score CD wasn't. But apart from the terrific main title, *Fight the Future* fails to fulfill the promise that a Mark Snow *X-Files* movie score should have.

—Jeff Bond

Deep Impact ★★

JAMES HORNER
Sony Classical/Sony Music
Soundtrax SK 60690
12 tracks - 77:18

James Horner's first score following *Titanic* is unfortunately one of his lamest. Mostly it consists of low, slow renditions of two tunes—the ultimate in

"keeping out of the way." Whilst there is no direct cribbing from other scores there is a great deal which feels familiar: the bottom-end piano which signifies emotional goings-on, stoic *Clear and Present Danger*/Apollo 13 stylings, and synth choir moments most notably heard during "Our Best Hope...." When the low, slow tracks do rise above piano—which barely happens for the 28 minutes between tracks 5 and 10—it is only for a brief moment of cymbal crashing and a more forceful run-through of one of the themes.

When things heat up it's not much better. Track 1, "A Distant Discovery" proceeds from piano rumblings over synth voices into upper strings jaggling about with snare and timpani punctuations, slowly advancing to nothing—a dead end. "Our Best Hope..." (track 3) builds gradually through block synth chords (the

Howling in the Dark

Godzilla ★★

DAVID ARNOLD
Epic/Sony Music Soundtrax EK 69338
15 tracks - 59:12 (2 tracks score - 4:31)

As a "Godzilla movie," Centropolis' *Godzilla* totally misses the boat. The newest incarnation of Emmerich/Devlin bears no similarity to his Japanese, world-icon cousin. However, the film does work on some levels: its wonderfully executed scenes of mass destruction and carnage inflicted upon the Big Apple, and its bombastic score by David Arnold.

Arnold's music begins on a good note (forgive the pun) with some unsettling activity in the low strings and muted horns before launching into a sullen march mirroring the documentary-like opening credit sequence ("Opening Titles" on the CD). Arnold's music builds into a maelstrom of blaring horns, shrilling woodwinds, apocalyptic choir, and Holst-like rhythms signaling the awesome force of the atomic test and its ominous ramifications. It's a neat way to explain the creature's origin without telling the audience or showing them.

Compare this to Akira Ifukube's original *Gojira* theme which was much simpler but just as effective. It consisted of a series of three notes moving up in step-motion in a minor key at an adagio pace to give the



lumbering destruction of Godzilla. And he also added crashing dissonant chords in the low register of the piano to complete the apocalyptic nightmare that besieged Japan in the '54 classic. But that film had as grim a tone as they come and, despite the fact that the monster was a guy in a rubber suit, played like a documentary.

The rest of Arnold's score is eclectic but reasonably melodic. There are snippets of Elfman's *Edward Scissorhands* choir and celeste when Broderick is fumbling to explain the beast's origin (the other Arnold track on the CD, "Looking for Clues"). Unlike in *Independence Day*, there are less frenetic phrases or motifs which change key so frenetically that it's impossible to retain any of it. Arnold reiterates the main theme in sections here and there throughout the course of the score while adding other themes to the mix, but those are completely unavailable on the song-laden CD: a patriotic military theme, but one less contrived and silly than the one for Randy

sense of the creature's size. Ifukube also didn't have a 100-piece orchestra available, so he chose low instruments like contrabassoons, bass clarinets, bass trombones, etc., to emphasize the

Quaid's *ID4* character; and a love theme which unfortunately wanders into syrup. Thanks to a clunky screenplay and rotten chemistry between Broderick and Maria Patillo, Arnold was obviously called upon to make us believe in their affections for one another, but it ends up just being irritating.

My main criticism of the music as it appears in the film is that there's too much. With all of the sound effects, the music has no room to compete unless it's blared even louder. And it's far too manipulative in places. A key sequence is totally blown cinematically by the inclusion of the score: the one in which Godzilla confronts Broderick face to face. It should be a tense moment since the creature could sneeze and kill the guy. But instead we get a *Jurassic Park*-style wondrous theme telling us that the main character is in no danger whatsoever. Reportedly, Emmerich and Devlin wanted to make their movie more of a fantasy than a horror film, and they left it to Arnold to make this awkward shift in tone.

In the end, "Deanzilla" won't be remembered as anything but a failed attempt to modernize something which really didn't need to be messed with in the first place. However, it does have some entertainment value with its impressive confrontational scenes peppered throughout the film. Arnold's score does what it can to follow the new film's story but because the plot is so unfocused the music runs the gamut. I'll still take Ifukube's original.

—David Coscina

SCORE

voices again) and edgy strings until the 11-minute mark. Churning strings become more and more intense until the final minute where there are suggestions of something truly catastrophic—ragged woodwind lines firing upwards, descending cello, bass and timpani rumblings—but it all comes to a dead stop again. The first 35 seconds of track 4, “The Comet’s Sunrise,” continue in this vein and then, 22 minutes into the disc, we are left with the aforementioned half-hour desert to cross before anything, no matter how uninspired, happens again. The final track, “Goodbye and Godspeed,” features wondrous John Williams-style choir (real voices for a change) as part

of its monstrous 11:24 running time.

Many end-of-the-world films have overhyped scores which make every action the most important occurrence in the film (cf. *Independence Day*). *Deep Impact*, however, goes in the opposite direction and says very little at all—no drama or danger here. If the album was shorter it would merely be boring. Instead, it’s insufferable. —Iain Herries



Box My World

Two new package sets prove to be mixed bags

Gettysburg ★★½

RANDY EDELMAN

Milan 35847-2

Disc 1: 18 tracks - 57:28

Disc 2: 15 tracks - 44:50

Officially the third *Gettysburg* release from Milan, this “Deluxe Commemorative Edition” 2CD set celebrates the Almost-Fifth Anniversary of the film by including a second disc with some 42 minutes of previously unreleased score by Randy Edelman. Thankfully, it spares any selections from the fife-and-drum cavalcade of folk tunes that was their initial follow-up CD, *More Songs and Music from Gettysburg*, though it does contain Jeff Daniels’s recitation of “The Gettysburg Address.”

Edelman’s memorably patriotic score was one of the standout elements of the 1993 Ted Turner-produced miniseries-turned-theatrical-film. The sweeping nature of the themes, the melodic tone of the music, and the powerful arrangement of synths and orchestra combined to create an accessible work that lent itself easily to becoming popular background music in such varied arenas as NBC baseball coverage, the Super Bowl, and even the routines of Olympic figure skaters like Todd Eldredge and Elvis Stoyko.

The continued popularity of the work among Civil War buffs was no doubt the catalyst for this lavishly packaged release, book-bound like Rhino’s restored *Ben-Hur* album.

filled mostly with “Facts and Figures” trivia that must have originated from the movie’s presskit. Musically, the first disc is identical to the original soundtrack release, and while the second disc does contain additional music, most of it is along the same lines of the first, which ought to be enough to satisfy most listeners (in fact, at 57 minutes and with a good mix of “battle” tracks and more subdued, character-driven cues, the first CD one of the most listenable Edelman soundtracks from start to finish). Thus, despite the deluxe packaging, I’d recommend the original for casual listeners, and leave this one strictly to the completists.

—Andy Dursin

Warner Bros. 75 Years Entertaining the World: Film Music ★★★

WAY BEYOND VARIOUS

Rhino R2 75287

Disc One (Scores): 25 tracks - 77:06

Disc Two (Songs): 20 tracks - 77:05

Disc Three (Songs): 19 tracks - 70:15

Disc Four (Songs): 20 tracks - 77:51

While disc one of this magnificently packaged 4CD set (probably the most spectacular looking package since the original *Star Wars* boxed set in 1993) features nearly 80 minutes of prime soundtrack material, the majority of our world’s citizens still believe “film music” to mean “songs,” so discs two

Mr. Jealousy ★★★

LUNA/ROBERT EEN/VARIOUS

RCA Victor 09026-63243-2

12 tracks - 50:17

“Mr. Jealousy” is Eric Stoltz: the poor guy is paranoid (that’s his wacky character flaw) that his perfect new girlfriend (Anabella Sciorra) is up to no good with an old flame. Sitcom-level hijinx ensue: i.e., every character has a hang-up and doesn’t know what the next character is up to. Kind of the like the time the Ropers thought that Jack was actually... ah, never mind. *Mr. Jealousy* has nowhere near the genius that Albert Brooks brings to such subject matter but is an engaging date film.

Mr. Jealousy’s soundtrack includes some pre-existing tracks like “Cat’s in the Cradle” by Harry Chapin, “Je ne suis là pour

personne” by François Hardy, and “Jules et Jim” by Georges Delerue. What? Believe it or not, the crucial beginning and closing montages of *Mr. Jealousy* are set to Delerue’s beautiful, French countryside bicycling music for François Truffaut’s masterpiece. It’s great music, and thank god the filmmakers didn’t have some poor sap rip it off—this sounds lifted from the original vinyl—but I hate it when a director cribs a piece of great film music for his own movie. Spielberg and Williams interpolating “When You Wish Upon a Star” is one thing, but the use of Delerue in *Mr. Jealousy* is both outrageously prominent and unacknowledged in the text.

The majority of the *Mr. Jealousy* soundtrack is by the band Luna, whose three songs

However, the contents within are not quite worth all the pizzazz—the booklet, for one, does contain new notes from Edelman and the filmmakers, but is

through four are jam-packed with toe-tapping numbers from everything from *The Jazz Singer* to *L.A. Confidential*.

Disc one supplies film music fans with original tracks from Korngold’s *The Adventures of Robin Hood*, Steiner’s rapturous love theme from *Now Voyager*, Korngold’s *King’s Row* (familiar as the theme John Williams is always accused of snitching for *Star Wars*), a rather crunchy suite from Steiner’s *Casablanca*, the delirious, slouching jazziness of North’s ground-breaking *A Streetcar Named Desire*, and Leonard Rosenman’s magnificently bleak *East of Eden*. Hearing Dimitri Tiomkin’s bombastic but gorgeously tuneful *Giant* reminded me that this theme was the basis for a popular series of Chaps jeans commercials in the ‘80s. Then there’s Max Steiner’s silky, nostalgic theme from *A Summer Place*, the full-blown, gripping melodrama of Franz Waxman’s *A Nun’s Story*, and Jule Styne’s overture from *Gypsy*. With its arrangements of standards like “Everything’s Coming Up Roses” and “You’ll Never Get Away From Me,” this might have been better placed with the other song material.

Earl Scruggs’s “Foggy Mountain Breakdown” (the inspiration for Scruggs’s development of the theme to *The Beverly Hillbillies*) ironically underscores sequences of bloodshed in *Bonnie and Clyde*, although this leisurely take on the material doesn’t reflect the tone of the piece as used most often in the film. Michel Legrand’s Oscar-winning *The Summer of ‘42*, like Jarre’s *Dr. Zhivago*, is one of those scores that won its accolades based on one (admittedly great) hit tune. Not so Lalo Schiffrin’s brilliantly subversive and unsettling score to Don Siegel’s seminal Clint

and 6:13 instrumental suite emphasize the hip young vibe of the movie while also providing a relevant backdrop for its action—jazz/rock, but light and playful, a theater for the fantasies and insecurities of the characters. Blending well with the Luna tracks are cues by Robert Eén, arranged into a 7:04 suite. Eén seems to have been handed the task of doing most of the underscoring, and his small ensemble of accordion, bass, percussion, marimba, trumpet and other solo instruments draws on jazz as well as a subtle touch of hyper polka/klezmer, creating that perfect, running-around-spying-on-the-girlfriend vibe. Moreso than the Luna tracks he captures the frenetic comedy atmosphere in a tuneful and crafty way. Dare I say, Thomas Newman without



being Thomas Newman. Very well done, and I usually hate that stuff. —Lukas Kendall

Cousin Bette ★★

SIMON BOSWELL/VARIOUS
RCA Victor 09026-63168-2
21 tracks - 44:05

Cousin Bette is the new filming of the Honoré de Balzac novel, starring Jessica Lange as an old maid character in mid-19th century Paris. She is caught within an unraveling web of petty family bickering and immature behavior—trysts, money squandering and the like—which mirrors the disintegrating social world. Somehow she manages to be both a sympathetic victim and a dark character who hastens the demise of those around her.

Simon Boswell is best known for his contemporary horror scores but here operates in a wholly acoustic domain for first-time director Des McAnuff. The

music matches the bright visuals of the film and its formal social-world, but also its ambiguous, empty tone. Boswell's central contribution is "Bette's Theme," an optimistic yet quiet waltz which seemingly raises Bette's youthful hopes and is a major component in making her character sympathetic. Although it feels like it lives in Bette's past, it easily spins into melancholy and/or scheming to document her hollow and desperate present, all the while retaining the formal manner of the period.

Blending organically with Boswell's score are several songs, adapted by Danny Troob and director McAnuff from the songs of Pierre de Béranger, which function integrally in the plot: they are performed on-stage by Elisabeth Shue's harlot-singer, a locus of desire in the film. Shue does her own vocals, and while she is not a natural vocalist, she does bring a rawness appropriate for her character. One of the Béranger pieces, "The Tiger Song," is adapted by Boswell for the main title.

Cousin Bette is a rare soundtrack album which combines adapted material and original score, instrumental and vocals, into a whole cloth. It combines an interior and character-driven story with the stylistic gestures of an era to somewhat muted but enjoyable results.

—Lukas Kendall

Six Days, Seven Nights ★★½

RANDY EDELMAN
Hollywood HR-62163-2
21 tracks - 46:59

The question that has been haunting America ("Can Anne Heche make it in a heterosexual romantic role?") is addressed as Heche crash lands on a desert island with Hollywood's least eligible leading man, Harrison Ford, in *Six Days, Seven Nights*.

Chosen to score this romantic adventure is Ivan Reitman's composer-in-residence, Randy Edelman, and the result covers some of the same ground as Jerry Goldsmith's early '90s jungle outing, *Medicine Man*. Like that romantic bomb, *Six Days, Seven Nights* takes a wafting, John

Eastwood thriller *Dirty Harry*, which blends atonal effects, eerie vocals and a funky urban beat to one of the toughest cop movies ever made. The 5:02 selection here comes straight from the four-track master tape and includes the opening church bells, rooftop assassination, and both halves of the main title (uncut), the best-sounding release of this music yet.

Schiffrin also contributed to George Lucas's first film, the evocative sci-fi dystopia *THX 1138*, whose haunting choral main title is heard for the first time here. Sex-changing electronic composer Walter/Wendy Carlos adapted Henry Purcell's "Music for the Funeral of Queen Mary" (and his favorite tune, the Dies Irae) for Stanley Kubrick's prescient future gang-war nightmare, *A Clockwork Orange*, while another brutal '70s horror/adventure, *Deliverance*, featured a memorable sequence of "Dueling Banjos" between Ronny Cox and an inbred young idiot savant.

The '70s wrap up with John Williams's stupendous opening march from *Superman* (what a missed opportunity to dig up the original movie opening of this brilliant score, though), moving us into the '80s with Vangelis's seminal electronic theme for *Chariots of Fire*. Then there's the first-time-on-CD original performance of Jerry Goldsmith's wonderful overture from *Twilight Zone: The Movie*. Quincy Jones's delicate, lyrical theme from *The Color Purple* is primarily remembered because of a lawsuit instigated over similarities between it and a Georges Delerue tune. Rounding out the disc is Maurice Jarre's music from *The Mosquito Coast*, Ennio Morricone's beautiful coffee-ad piece for the overbearing *The Mission*, Danny Elfman's great, Herrmannesque *Batman* theme, Hans Zimmer's gentle, bluesy *Driving Miss Daisy* and Lennie

Niehaus's beautiful guitar setting of Clint Eastwood's "Claudia's Theme" from *Unforgiven*.

From here on in it's all songs, but there are some items of interest. There's "As Time Goes By" from *Casablanca* on disc two, which also includes "Jeepers Creepers" so soundtrack fans can see whether this was truly the gigantic influence on Bernard Herrmann that some have alleged. The highlight of this disc is a 7:43 suite of great Carl Stalling music from Warner Bros.' cartoons. It includes songs and some of Mel Blanc's great voice characterizations, plus the inevitable quote of Raymond Scott's "Powerhouse."

Highlights from disc three include the existential ode "Why Was I Born?" from *The Helen Morgan Story*, Henry Mancini's "The Days of Wine and Roses," "I Wish I Were a Fish" from *The Incredible Mr. Limpet*, the hilariously sanctimonious "One Tin Soldier" from *Billy Jack*, Curtis Mayfield's "Superfly" and the hysterical "I'm Tired" from *Blazing Saddles*, with Madeline Kahn essaying a great, raunchy takeoff of Marlene Dietrich. Disc four is almost entirely Top 40 crap from '70s, '80s and '90s movies, the kind of songs that have little or nothing to do with the movie but get a lot of radio airplay.

The fabulous-looking package includes a 77-page booklet with extensive liner notes, including an overview of the Warners film music legacy by Rudy Behlmer and Jon Burlingame that's full of fascinating tidbits. As a piece of studio history this set is marvelous, complete with a velvet hardcover; however, for those only interested in the orchestral music, \$60 is a steep price for CD versions of the themes to *Dirty Harry* and *Twilight Zone: The Movie*, not to mention the disputes most mix-making soundtrack junkies will have with the selections (*Mosquito Coast*?) and variable sound quality.

—Jeff Bond

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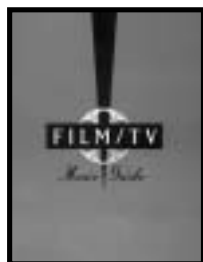
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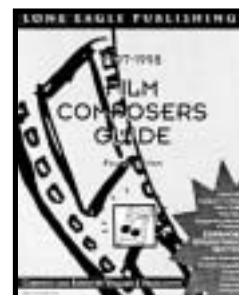
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#51, November '94 Howard Shore (*Ed Wood*), Thomas Newman (*Shawshank Redemption*), J. Peter Robinson (*Wes Craven's New Nightmare*), Lukas's mom interviewed; music of *Heimat*, *Star Trek*; promos.

#52, December '94 Eric Serra, Marc Shaiman Pt. 1, Sandy De Crescent (music contractor), Valencia Film Music Conference, SPFM Conference Pt. 1, *StarGate* liner notes, Shostakovich Anonymous.

#53/54, January/February '95 Shaiman Pt. 2, Dennis McCarthy (*Star Trek*); Sergio Bassetti, Jean-Claude Petit & Armando Trovajoli in Valencia; Music & the Academy Awards Pt. 1; rumored LPs, quadraphonic LPs.



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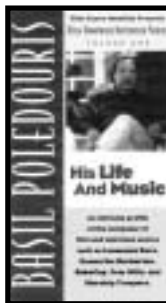
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The Taking of Pelham One Two Three



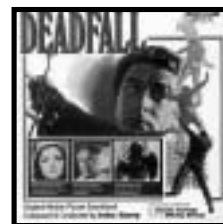
First time anywhere! David Shire's classic '70s 12-tone jazz/funk for the 1974 subway hostage thriller. Part disaster movie, part gritty cop thriller, Shire's fat bass ostinatos and creepy suspense cues glue it all together. A sensational, driving, pulsating score in a class by itself. Improved

We want to thank our readers for the overwhelming enthusiasm shown for our "Silver Age

new this month!

The Poseidon Adventure/The Paper Chase

Original unreleased soundtracks by John Williams! *The Poseidon Adventure* is the classic 1972 Irwin Allen disaster movie, with Williams's stunning title theme and suspenseful interior passages. *The Paper Chase* is the acclaimed 1973 comedy drama about Harvard law students, with music ranging from a light pop love theme to Baroque adaptations to the



John Barry's Deadfall

First time on CD! John Barry scored this 1968 Bryan Forbes thriller in the midst of his most creative period of the '60s. It features his 14-minute guitar concerto, "Romance for Guitar and Orchestra," performed by Renata Tarrago and the London Philharmonic; the title song "My Love Has Two Faces" performed by Shirley Bassey ("Goldfinger"), plus two never-before-heard

Classics" series. The next and third CD will be offered with the September issue,

#55/56, March/April '95 Poledouris (*The Jungle Book*), Silveri (*The Quick and the Dead*), Joe Lo Duca (*Evil Dead*), Oscar & Music Pt. 2, Recordman's Diary, SPFM Conference Report Pt. 2.

#57, May '95 Goldsmith in concert, Bruce Broughton on *Young Sherlock Holmes*, Miles Goodman interviewed, '94 Readers Poll, *Star Trek* overview.

#58, June '95 Michael Kamen (*Die Hard*), Royal S. Brown (film music critic), Recordman Loves Annette, History of Soundtrack Collecting Pt. 1.

*#59/60, July/Aug. '95 48 pp. Sex Sells Too (sexy LP covers, lots of photos), Maurice Jarre interviewed, Miklós Rózsa Remembered, History of Soundtrack Collecting Pt. 2, film music in concert pro and con.

#61, September '95 Goldenthal (*Batman Forever*), Kamen Pt. 2, Chris Lemertz (new composer), *Star Trek: The Motion Picture* (analysis), classical music for soundtrack fans.

#62, October '95 Danny Elfman Pt. 1, John Ottman (*The Usual Suspects*), Robert Townson (Varèse Sarabande), Ten Most Influential Scores, Goldsmith documentary reviewed.

#63, November '95 James Bond

Special Issue! John Barry & James Bond (history/overview), Eric Serra on *GoldenEye*, essay, favorites, more. Also: History of Soundtrack Collecting Pt. 3, Davy Crockett LPs. #64, December '95 Elfman Pt. 2 (big!), Steve Bartek (orchestrator), Recordman Meets Shaft: The Blaxploitation Soundtracks, Kamen Pt. 3, re-recording *House of Frankenstein*.

#65/66/67 January/February/March '96, 48 pp. T. Newman, Toru Takemitsu, *Robotech*, *Star Trek*, Ten Influential Composers: Philip Glass, Heitor Villa-Lobos, songs in film, best of '95, film music documentary reviews (Herrmann, Delerue, Takemitsu, "The Hollywood Sound"). #68, April '96 David Shire's *The Taking of Pelham One Two Three*; Carter Burwell (*Fargo*), gag obituaries, *Apollo 13* promo/bootleg tips.

#69, May '96 Music in *Plan 9 from Outer Space*; John Walsh's funny movie music glossary; Herrmann & Rózsa radio programs; Irwin Allen box set review; Bender's "Into the Dark Pool" col-



umn. #70, June '96 Mancina (*Twister*), final desert island movie lists, Jeff Bond's summer movie column, TV's Biggest Hits book review.

#71, July '96 David Arnold (*Independence Day*), Michel Colombier, Recordman Goes to Congress, Bond's summer movie column.

#72, August '96 Ten Best Scores of '90s, T. Newman's *The Player*, *Escape from L.A.*, conductor John Mauceri, reference books, Akira Ifukube CDs.

#73, September '96 Recordman on War Film Soundtracks Pt. 1; Interview: David Schechter: Monstrous Movie Music; Ifukube CDs Pt. 2, Miles Goodman obituary.

#74, October '96 Action Scores in the '90s (intelligent analysis); Cinemusic '96 report (Barry, Zhou Jiping); Vic Mizzy interviewed.

#75, November '96 Barry: Cinemusic Interview (very big); Recordman on War Film Soundtracks Pt. 2, Bond's review column.

#76, December '96 Interviews: Randy Edelman, Barry pt. 2, Ry Cooder (*Last Man Standing*);

Andy Dursin's laserdisc column, Lukas's reviews.

Volume Two, 1997

Jan. starts new color cover format!

Issues 32-48 pp.

*Vol. 2, No. 1, Jan./Feb. '97 *Star Wars* issue: Williams interview, behind the Special Edition CDs, commentary, cue editing minutia/trivia, more. Also: Bond's review column.

Vol. 2, No. 2, Mar./Apr. '97 Alf Clausen: *The Simpsons* (big interview); promotional CDs; Congress in Valencia; Readers Poll '96 & Andy's picks; Bender's *Into the Dark Pool* Pt. 2

*Vol. 2, No. 3, May '97 Michael Fine: Re-recording Rózsa's film noir scores; reviews: *Pottergeist*, *Mars Attacks!*, *Rosewood*, more; Lukas's & Bond's review columns.

Vol. 2, No. 4, June '97 Elfman (*Men in Black*), Promos Pt. 2, Martin Denny and Exotica, *Lady in White*, the Laserphile on DVDs, obituary: Brian May, *The Fifth Element* reviewed.

Vol. 2, No. 5, July '97 Goldenthal (*Batman & Robin*), Mancina (*Con Air*, *Speed 2*), George S. Clinton (*Austin Powers*), ASCAP & BMI award photos; Reviews:



SCORE

Barry-like approach to its broad, lushly orchestrated romantic passages—underscoring both the timelessness of the exotic locale and the inevitable “mismatched-colleagues-fall-in-love” plot exigencies—and alternates them with electronically driven calypso dance rhythms to remind us that we’re in a dangerous equatorial region where white people are in constant peril. The rapturously titled “Floating Pontoons” (I’m going to try not to find any double meaning in that phrase) signals the dreaded entrance of the “sensitive piano theme” which is inevitable in this sort of movie.

What often lifts *Six Days, Seven Nights* out of the mire are Mark McKenzie’s lush and evocative orchestrations. McKenzie is a one of the best orchestrators around, and his string settings of some fairly ordinary melodic material make this score sound much better than it actually is. This is the kind of album that has such great sound and full use of the orchestra that it seems quite good while it’s playing, but afterwards you’re hard-pressed to recall a single moment. When cues like “Fixing the Old Beaver” (ho HO!) begin percolating around with irritating electronic



licks bereft of the orchestra, it’s enough to make you pine away for one of those overly emphatic, “wacky” acoustic comedy scores that we always kick around.

On the other hand, cues like “A Ray of Hope” and “Quinn’s Brilliant Idea” have more than enough dramatic drive to keep the listener interested. Since every other track seems to open up with drum machines extruding jungle rhythms like endless toothpaste, however, tolerance for that sort of thing will need to be high. Edelman’s music has its partisans, and if nothing else we

can look forward to at least one of these cues turning up in a dozen movie trailers in the next few years. Give me Frank DeVol’s *Flight of the Phoenix* any day.

—Jeff Bond

Primary Colors ★★★

RY COODER

MCA MCAD-11775

14 tracks - 32:57

In an appropriately political move, the scoring duties for Mike Nichols’s Bill Clinton movie were transferred to Ry Cooder at the 11th hour, apparently upon Carly Simon’s recommendation and after the singer had left the project in protest at the First Lady’s portrayal. The fact that Cooder arrived so late is reflected in that he only composed four out of the album’s 14 tracks, with his son Joachim responsible for a further four (totaling 20 minutes). The rest of the brief album is fleshed out with Cooder’s unfortunate arrangements, in the “political rally” style, of material such as “Camptown Races” and “You Are My Sunshine” (although the great Jacky Terrasson plays piano on a couple of these).

But this soundtrack is saved by its original score, written in what seems to be the Cooder family style: Joachim’s music is equally as impressive as his

father’s in conveying a vastness in its incredible atmosphere. In “Our Position” and “Very Close Friend of Mine,” a bed of strings lays down two-chord sequences while Ry’s lonely guitar improvises in a glaze of reverb; “I Like This Porch” uses strings only in playing slowly between major and minor modes, to somber effect. Cooder’s own compositions tend to use a nostalgic single-line piano solo for their melody with a backdrop of strings playing sevenths, creating a patriotic feel which is bound to be clichéd but thankfully avoids being cheesy. His trumpet card, however, comes in the 6:36 “Wide Sky,” a quiet epic of tribal percussion and prepared-guitar chords, supporting trumpet and flute lines which come from nowhere and leave you hypnotized. Could this be Cooder scoring the President’s pot-smoking days? “Cool” is the only word to describe it....

While *Primary Colors* may contain too much to dislike in such a short running time, Ry Cooder has always been an interesting and innovative enough composer to make his recordings worthwhile. His 20 minutes here are recommended.

—James Torniainen

Creature ★★★

JOHN VAN TONGEREN

Intrada MAF 7081

11 tracks - 72:39

There’s only one question to be asked about any Peter Benchley movie or miniseries: what sort of sea creature is attacking this time? In the recent two-part *Creature* (adapted loosely from Benchley’s novel *White Shark*), the aquatic perpetrator is a mutated man-shark (impressively constructed by special effects monster-maker Stan Winston), the result of some nefarious Vietnam-era military experimentation. In the novel the experiments were done by the Nazis, but evidently the filmmakers decided they didn’t want to offend any sensitive Nazi viewers. A similar formula last year produced the flat and flabby telefilm *The Beast*, a project which *Creature* handily outstrips both dramatically and in

A Busman’s Holiday

He sells, he scores!

Holly vs. Hollywood ★★★★★

DOUGLASS FAKE

Intrada MAF 7082

9 tracks - 20:20



Doug Fake has produced dozens of albums for his Intrada label over the last decade. What kind of film score does a lifelong soundtrack fanatic write if given the chance? In this case a startlingly good one, for a new independent film by Jeff Johnson, who handles the mail-order side of Intrada in San Francisco.

Holly vs. Hollywood is the story of struggling actress Holly, and Fake’s relatively brief score characterizes her travails with a persistent clarinet melody over piano, marimba and light percussion. If the music must be described in relation to a single composer, it would be Thomas Newman, but that’s mostly due to the ensemble.

Fake’s writing overall has the clarity of purpose that characterizes some of the great chamber scores by Jerry Goldsmith and Elmer Bernstein. With such a small ensemble, he wisely eschews atmospheric and focuses on making every note count. (Unbeknownst to most collectors, Fake does have a background in composition and arrangement, and has written a number of pieces for symphonic band.)

People complain about the fact that there are no more great small-ensemble scores—the way the original *Twilight Zones* were so brilliant. *Holly vs. Hollywood*, while not of that subject matter, is clearly written in that tradition: simple rhythmic, melodic and coloristic ideas are introduced right away and developed throughout. And although the album is only 20 minutes long (virtually the complete score), an amazing thing happens with a disc of that brevity: you listen to it, like it, and when it’s over, you play it again.

—Lukas Kendall

terms of its score by John Van Tongeren. Van Tongeren concentrates on the atmosphere of the movie's exotic island setting with plenty of percussion and tribalistic flute writing, and a mix of broadly romantic travelogue-style effects, a well-suited militaristic approach to the movie's human heavies, and the obligatory throbbing menace for the title monster.

While Van Tongeren has worked hard to write a fully realized score with plenty of orchestral color and a variety of percussive effects, he (or I should say his budget) undercuts his efforts by having his melodies and motifs too often played electronically. It's too bad, because this is far more interesting and dynam-

ic then the composer's work on *Poltergeist: The Legacy* and *The Outer Limits*, but the prevalence of blaring electronic approximations of acoustic instruments wears on the ear. Still, Van Tongeren's approach is far more well-considered than Don Davis's work on 1996's *The Beast*, building suspense and dread gradually and in proportion instead of beating the listener over the head with screaming monster music every time the creature is in the vicinity.

At 72 minutes in length (with several quite long tracks, one clocking in at almost 18 minutes) the Intrada CD is over-generous, but the same thing could be said

about a four-hour adaptation of such a trifling book.

—Jeff Bond

The Boxer ★★

GAVIN FRIDAY/
MAURICE SEEZER
MCA MCAD-11751

16 tracks - 44:35

After about 70 seconds of low-key, chamber-style string music under piano, the soundtrack to *The Boxer* launches into a vaguely Bauhaus-like alternative rock song, which rudely awoke me from napping through this album. The same trick occurs as the Delerue-like "The Holy Family" is followed by the grungy, abrasive guitar solo "To the Peace Line," which then

mutates into pure club music, with sampled dialogue, a throbbing string line and alternating techno percussion lines.

There are some interesting atmospheric effects mixed in here which will put some in mind of Brian Eno's "Prophecy" theme from *Dune*, and some holier-than-thou religious awakening cues and gently rolling romantic interludes that venture further into more traditional movie soundtrack language. Some of the electronics aren't terribly far-removed from some of the effects used in 1976's *Logan's Run*.

Since like the rest of America I did not see this film, I have to assume that the dialogue tidbits have been interpolated in order to

As the Yared Turns

The Wings of the Dove ★★★

EDWARD SHEARMUR

Milan 73138-35833-2, 9 tracks - 48:59

Les Misérables ★★★

BASIL POLEDOURIS

Mandalay/Hollywood HR-62147-2,

4 tracks - 49:15

City of Angels ★★★½

GABRIEL YARED/VARIOUS

Warner Sunset/Reprise 9 46887-2

14 tracks - 72:16



canon (*The Blue Lagoon*, the reflective parts of *Lonesome Dove*). Poledouris connects the film's myriad themes of redemption and pursuit with clear throughlines, supported by his characteristic string arpeggiations and deep orchestrations; he keeps the instrumentation direct, so that the swells to full orchestra are warranted and not excessive. Upon viewing the film, I would have preferred a more Richard Rodney Bennett type of approach, applying a variety of concert-styled pieces to different scenes which would have stayed off of the drama. There's a

What do these three films have in common? They were at one time all scored by Gabriel Yared as his triptych of projects landed by the success of *The English Patient*. Unfortunately for Yared, whereas his nearly motionless textures were an ideal support for that thickly plotted *Patient*, they came up short on *The Wings of the Dove* and *Les Misérables*, and Yared was replaced by other composers.

The Wings of the Dove is a filming of a Henry James novel, a love-triangle with one of the two women (a wealthy American) slowly dying. The man and other woman (played by Linus Roache and Helena Bonham Carter) agonize over their own affair and manipulation of their terminal friend. Yes, it's a barrel of laughs but Edward Shearmur's delicate, textural score—a breakthrough outing for the Michael Kamen protégé—perfectly evokes the film's dominant atmosphere of ambient guilt. It's never clear if the music is representing the characters' repressed desires bubbling to the fore, or the oppressive social world blocking their happiness. This threatens to carry it into melodrama, but Shearmur has a handle on the proper musical gestures and colors: harps, solo reeds, and repeated patterns of as little as two notes create a palpable ambiguity, making this a new favorite album for many listeners.

Gabriel Yared's score to the new, ignored (and song-free) *Les Misérables* reportedly would have required "Thinking of Suicide? Call the Samaritans" signs to be placed by the theater exits. Following its removal, Basil Poledouris was hired to write a score that is a veritable outburst in terms of director Billé August (*The House of the Spirits*), but is anything but in Poledouris's romantic

fabulously direct plot and beautiful photography; self-contained, off-the-mark classical pieces might have simply given the audience something to listen to while the story unfolded. As per the director's aesthetic, Poledouris instead focused on tastefully underlining the essential conflicts of the story, writing some memorable themes along the way. Incidentally, the track times and descriptions on the packaging are longer than those on the actual disc because the artwork had to be completed weeks ahead of time, and the master subsequently changed. The recorded Air Lyndhurst, London sound is excellent, and the album is dedicated to Poledouris's late orchestrator, Greig McRitchie (FSM Vol. 3, No. 3).

Following *Titanic*, *City of Angels* has been the soundtrack with the most chart success of 1998, helped by an all-star collection of tracks by U2, Alanis Morissette, Jimi Hendrix, Peter Gabriel, Eric Clapton and others. The score to this Nicolas Cage/Meg Ryan angel romance (raise your hand if you're sick of love stories crossing that inconvenient boundary of mortal existence) was by... whaddaya know, Gabriel Yared! All kidding aside, Yared's score, represented by four tracks (20:15), is a fine piece of work. Yared specializes in elegiac, stationary textures—which is why he was so overmatched by the bold narrative of *Les Mis*—and here they are cast in an exquisite blend of strings, acoustic guitar, piano and heavenly choir. And for once, "heavenly" is appropriate. It's melodically fleeting, but Yared builds to exquisitely sublime sonorities, a perfect evocation of the timelessness of the afterlife and the pesky elusiveness of those forbidden angel/mortal flings. So Yared may be batting .333, but his hit is a solid stand-up double.

—Lukas Kendall

TITANIC KNOCKOFFS FOR THE INSATIABLE

Heart of the Ocean:

The Film Music of James Horner ★★

Sonic Images SID-8807

13 tracks - 69:00

Titanic has quickly become one of the all-time bestselling soundtrack albums. Let the cheesy rip-offs begin! This compilation from Sonic Images cobbles together re-recordings of some of Horner's best-known tracks along with one original—the 5:30 main title from the 1986 *Where the River Runs Black*, a dance-like synth/pan-pipe piece available on a Varèse Sarabande CD.

The orchestral tracks presented here—*The Rocketeer*, *Legends of the Fall*, *Apollo 13*, *Wolfen*, *Cocoon*, *Braveheart* and *Star Trek II*—come from existing albums by Silva

nomically get across their feelings of triumph while remaining musically sound and tuneful; he's been writing now for nearly two decades and has amassed a significant body of work.

This is not to recommend this album, which would probably make Horner shrivel if he ever heard it, but instead the original soundtracks—which most Horner fans probably already have. There is one piece of allegedly unreleased music on here, a newly performed piano rendition of "My Heart Will Go On" from *Titanic*, which sounds like Sweet 'n' Low and Velveeta mixed into one. When I was in college, there was this big fat kid who would sit at the piano in the Campus Center and play cheesy pop songs. I often contemplated beating him to a pulp, or at least dropping something on him from the balcony—like an anvil. I rue this track for reminding me of him.

—Lukas Kendall

Titanic: The Ultimate Collection ★★

Varèse Sarabande VSD-5926

16 tracks - 62:08

This gimmick CD owes its existence to a fact of recording life: although the composers and publishers do receive royalty payments for an album like this, they cannot control the re-performance of their music.

Titanic: The Ultimate Collection gathers themes from five productions: the recent Cameron/Horner *Titanic* (9 tracks, 38:15), the 1953 *Titanic* (Sol Kaplan, 1:39), the

1958 *A Night to Remember* (William Alwyn, 4:04), the 1996 miniseries *Titanic* (Lennie Niehaus, 3:11), the new Broadway musical *Titanic* (Maury Yeston, 3 tracks, 11:11), and the traditional "Nearer My God to Thee."

This offers a kaleidoscope of different interpretations by a number of top composers. If you ever thought, "I wonder how this or that composer would have scored this subject," this CD offers an answer. My favorite interpretation is Lennie Niehaus's theme for the 1996 TV miniseries *Titanic*, an almost John Barry piece with its arpeggiations in the low strings. The *Night to Remember* cut is the most traditionally Golden Age "movie music" on the album, but is performed with a noticeable lack of intensity. The 1953 Sol Kaplan piece is a far cry from his vibrant *Star Trek* "Doomsday Machine"—it's almost over as soon as it starts—while the instrumental slices from Yeston's musical *Titanic* range from forgettable to sublime (the waltzing "Autumn," mistakenly flip-flopped on the track list with one of Horner's cuts).

The nine renditions of James Horner's cues for the current *Titanic* are well performed, but replace Horner's synthesizers and Irish instruments with traditionally symphonic counterparts. The selling point is a piano version of

"My Heart Will Go On," much superior to the rendition on the Sonic Images album; all of the other tracks also appear on the Sony Classical original soundtrack, and here come off as a restatement of thematic material minus the very screen intensity that makes soundtrack music special.

As a recording of a single score, the CD, despite its competent playing (conducted by Randy Miller), is no match for any of the original soundtracks. However, as an overall concept album, it's an interesting program which shows how each of the five composers tried to combine majesty, tragedy, and broad ocean motifs with a dominant sense of foreboding. Adding "Nearer My God to Thee"—the legendary last piece performed by the ship's string quartet—helps recreate the spirit of the *Titanic*'s final moments.

The unpardonable sin committed by Varèse was not including John Barry's exquisite theme from *Raise the Titanic*. That alone would have made the CD worth buying.

—Edwin Black

Titanic: Anatomy of a Disaster ★★½

MICHAEL WHALEN

Centaur CD CRC 2380. 15 tracks - 51:31

Not to be confused with any other album previously related to the sunken luxury liner, this is a competent score by Michael Whalen for the documentary on the *Titanic* that aired on the Discovery Channel last year.

Whalen did a superlative job scoring the PBS documentary *Sea Power* and a pair of *Nature* specials in 1993, which resulted in three excellent Narada albums. In fact, Whalen's melodies and often ethnic instrumentation (particularly in *Nature: Phantom of the Forest*) have made his albums well worth revisiting over the years. (One of the themes from *Phantom of the Forest* has also appeared in a hair conditioner ad within the last year, as Whalen has prospered in advertising.)

Titanic: Anatomy of a Disaster is a solid documentary score, but fittingly lacks the colorful world-music arrangements of Whalen's previous efforts. It's performed on synths, and in keeping with the title is a calculated analysis of this tragedy, with ticking synths and coldly electronic strings creating a sense of building dread—it's very metrical, hammering home the impression of passing time which is so chilling in the tale of the sinking. A broad, majestic theme recurs throughout the hour, but more often than not the music emphasizes the inevitable, tragic end of the story, with its orchestral ambitions often outstripping its synthesized production.

As I'm sure Centaur has noticed by now, track 5 is missing from the cue listing for no discernible reason. All told, it's good to hear Whalen's music again, and hopefully we'll be hearing more from the talented composer in the years to come.

—Andy Dursin



Screen, Telarc (Erich Kunzel conducting the Cincinnati Pops), and the Orchestra of the Americas under Bill Broughton. The Kunzel tracks are competent, but the City of Prague Philharmonic take on *Wolfen* crumbles faster than you can say "Klingon theme." Three tracks by John Beal of Horner's more synth-oriented music—the Giorgio Moroder-meets-steel drums *Commando*, turgid *Name of the Rose* and world-music *Vibes*—are accurate representations, but do betray their electronic origins in the string passages. (*Commando* is as yet unreleased, although Beal himself has covered it on other albums; *Vibes*, available on an out-of-print Varèse CD Club disc, has a surprisingly enchanting passage for pan pipes.) *Field of Dreams* here is a largely electronic recreation and sounds pretty tinny.

We've taken our digs at Horner countless times in this magazine, but one thing this compilation demonstrates is, ironically, not how similar his scores are, but how good they are. There are a number of people scoring broad, emotionally simplistic movies—those button-pushing, feel-good bread-and-butter Hollywood pics—and outside of John Williams, Horner may be the best at them. Stripped of their repetitive interior cues, Horner's main themes consistently and eco-

SCORE

act as some kind of aural "re-experience" for those who have seen the film. Unfortunately, it makes for simple annoyance for those who have not.—Jeff Bond

The Night Flier ★★½

BRIAN KEANE

RCA Victor 09026-63220-2

18 tracks - 55:49

I'd like to publicly apologize for describing this movie as "Nightflyers" and misspelling director Mark Pavia's name in an earlier "Downbeat" column for FSM (Vol. 3, No. 4).

However, as the liner notes for this album refer to the director as "Ark" Pavia, you can see how this sort of thing can happen.

Brian Keane's score starts off almost innocuously, with an atmospheric but hardly threatening title theme for piano, strings and synths, but by track 3 he's already unleashed some refreshingly unsettling acoustic effects for the film's frequent-flier vampire. Unfortunately, the first half of the score is almost all atmosphere, blending a meandering piano motif over endless synth pads; the only interesting effects derive from some suggestive, vaguely diabolical writing for bassoon.

Finally some interesting aleatoric string effects appear in track 11, "Ellen's Transformation," and "The Terminal" conjures up much darker territory, including a *Mephisto Waltz*-type dog growl—both effects turn up again in "Bathroom Encounter" along with some sibilant vocal effects and synths. Rhythmic material finally enters into the mix in "Hell," with a mechanistic percussion line throbbing over synths and a rumbling, jagged low-end motif. The electronic effects are beautifully crafted and textured, but it's still impossible to get away from the bleating, washed-out sound that synthesizers create, leaving much of *The Night Flier* indistinguishable from *Babylon 5*, *Poltergeist: The Legacy* or any other synthesizer-based score.

—Jeff Bond

The Journeyman Project 3: Legacy of Time ★★★

JAMEY SCOTT

Red Orb Entertainment 1020811

21 tracks - 55:35

It seems like we've gotten a quadrupling in CD-ROM game albums lately, and such primitive virtual reality experiences are providing more young composers with the opportunity to sharpen their (albeit non-linear narrative) scoring skills.

Legacy of Time seems to involve the player (and a host of associates both human and alien) in a journey to legendary paradises in search of coveted "artifacts." Composer Jamey Scott asserts in his liner notes that his approach was to "go orchestral," but since the score still seems to have been created on synthesizers, what results is more like a well-done mock-up than a score. Certain cues begin with the sound of running and dripping water, which kept making me look over at my kitchen sink.

Scott often employs throbbing, dirge-like rhythms in the lower "strings" ("Shangri-La Destroyed") for an ancestral, ritualistic feeling, while "The First Artifact" is a rhythmic, adventure-oriented piece. "Gage's Theme" is also a nice heroic theme that puts a caper on the album. The three longest cues (4-5 minutes apiece) characterize two of the game's legendary mythical locations: "Atlantis" has some nice exotic moments without going the *Congo*-type percussion route, while "Shangri-La" features a Tibetan monk-like vocal effect with scatterings of percussion and Oriental effects around an optimistic flute solo, with later sections of the piece building on the sensation of an exotic yet benevolent culture. Both cues have a pleasing touch of that old *Star Trek*-type writing for ancient cultures developed by Fred Steiner and Gerald Fried. "El Dorado" opens with a maraca-like rhythm, with Scott reintroducing his building exploration textures over snare-drums and chimes in a vaguely Ennio Morricone-like approach.

Scott demonstrates a skill at counterpoint you'd hardly expect to hear in a videogame: "The



Final Artifact" and "Revelation" might fit comfortably into a period adventure movie if they weren't being bleated out by synthesizers. After decades of development, synthesizers can do some amazing things, but the final effect here is still too obviously synthetic, particularly when the composer is going for conventional adventure-type approaches.

In his detailed liner notes, Scott is forthright about the limitations and form constraints imposed on him by the game format, lending an interesting insight into this new forum for film composers. *The Legacy of Time* CD can be ordered from Broderbund's sales hotline (1-800-474-0485), product ID code: 2272. Samples are online at <http://www.legacyoftime.com/trailer.html>.

—Jeff Bond

He Got Game ★★★★★

AARON COPLAND

Sony Classical SK 60593

13 tracks - 60:32

Hey, this Aaron Copland guy's pretty good! It takes somebody with the clout of Spike Lee to raise the great American composer from his eternal rest and get him to score the filmmaker's latest "joint," and the results are audacious. But Lee's films have always sported scores inspired by Copland's brilliant Americana music, from Bill Lee's *Do the Right Thing* to Terence Blanchard's *Clockers*. Sure, it's a little pretentious, but better a collection of pieces by one composer with a distinctive voice than a

hodgepodge of classical borrowings.

The *He Got Game* "score" album opens with the seldom-heard but ridiculously appropriate "John Henry," an adaptation of the popular folk song written for a network radio broadcast, then moves into three painfully brief sections from Copland's gorgeous ballet *Appalachian Spring* (including the beautiful Shaker tune "Tis a Gift to Be Simple"), and the familiar "Hoe-Down" from Copland's *Rodeo*, best-known as the music to Robert Mitchum's last great project, the "Meat's What's for Dinner" promotional ads. There's also the deeply moving Lincoln Portrait, finally unencumbered by its narration; Copland's indelible, monolithic "Fanfare for the Common Man" (responsible for opening several hundred football games, documentaries and commercials); the richly nostalgic, warm wartime work "Letters from Home" (an interesting parallel to Hugo Friedhofer's Copland-inspired *The Best Years of Our Lives*); and some actual Copland soundtrack music, the sweetly lyrical portrait "Grover's Corner" from *Our Town*.

Billy the Kid wraps up the album with its own righteous energy, and Sony performs a public service (as well as some canny self-promotion) by pointing the listener to additional Copland albums (I strongly recommend the masterful Symphony No. 3, a thrilling riff on his "Common Man" fanfare). Copland is a huge influence on film music and on American music in general; he wrote several scores in the '40s, among them *The Heiress*, *The Red Pony* and *Of Mice and Men*, all of which took on reputations as concert hall works. His effect on Elmer Bernstein, Jerome Moross, John Williams and other major film composers has long been clear, and anyone who loves film music and hasn't yet experienced Copland's wonderful music owes it to themselves to track down some heaping helpings of this great American genius. This album wouldn't be a bad place to start... and you can still tell yourself you're only buying a soundtrack!

—Jeff Bond

Criminal Pleasures

by John Bender



EDGAR WALLACE, 1875-1932, WAS ONE OF THE MEN WHO INVENTED KING KONG. HOWEVER, THIS WAS NOT HIS LIFE'S MAJOR ACCOMPLISHMENT. EVEN THE BIG LEAP IS OUTWEIGHED BY WALLACE'S 175 STRANGE AND VIOLENT CRIME NOVELS.

WALLACE SEEMED TO BE CLUED IN ON SOMETHING UNSAVORY LURKING JUST BEHIND THE CURTAINS OF THE 20TH CENTURY. SPEAKING ON THE TOPIC OF HIS FICTION, HE

said: "I am going to give them crime and blood and three murders to the chapter. Such is the insanity of the age that I do not doubt for one moment the success of my venture." It's astounding to consider that most of those 175 novels were made into films.

Right Place, Wrong Time

That you might not be familiar with Wallace, the name at the root of this prodigiousness, probably has to do with time and place; most of the films were made in England or Germany between 1925 and 1972. Tim Lucas, in his fine exposé on the prolific author (*The Video Watchdog Book*, 1992), puts forth the noir Wallace films as being a major inspiration for two prime movers of the Italian "giallos" (violent mystery movies), Mario Bava and Dario Argento. This is an astute observation reinforced by an obvious parallel between the two sets of scores, those of the giallos and the "krimis" (from the German "kriminal-film," or crime film). The giallos inspired striking and frequently outlandish music by such composers as Carlo Rustichelli, Stelvio Cipriani, Ennio Morricone, and the later audacious hard-rock scores by the band Goblin. The German krimis of the early '60s seemed to initiate this pattern by featuring, for their time, the daring and

highly stylized soundtracks of Peter Thomas and Martin Böttcher.

Two CDs have recently been released which preserve the Edgar Wallace efforts of both men. Martin Böttcher's *Kriminalfilm-Music* (BSC Music 307.6518.2, 30 tracks, 73:49) is, by a country mile, the easier listen. Böttcher's sound is extremely elegant and calls to mind other cool masters of sophistication and control like Mancini, Hefti, David Rose and Antonio Carlos Jobim (*The Adventurers*, 1970). With lots of great, memorable melodies and tight arrangements from Mr. Böttcher, this is a satisfying collection. The disc is divided into six suites, five featuring cues from various Wallace thrillers and one offering nine pleasant tracks from the Father Brown mystery films. The more exciting moments are to be found within the title tracks to *Der Falscher Von London* (*The Forger of London*) and *Der Schwarze Abt* (*The Black Abbot*); both are solid examples of the type of creative scoring which helped accelerate the '60s evolution of popular orchestral music.

Speaking of popular orchestral music, Böttcher has another CD at large called *Martin Böttcher*

Sound Kaleidoscope (Motor Collector 539 107-2, 25 tracks, 77:08), this one being an anthology of movie and TV themes mixed with a light dusting of non-film standards. The disc offers a splendid overview of Böttcher's musical career, and the accompanying book has an entertaining and informative interview with the composer (in English, thank you very much!), which was conducted by Matthias Künnecke, one of Germany's premier film music connoisseurs. I earlier used the word elegant, and the *Kaleidoscope* tracks push that envelope—it's recommended a listener play this while in a tux and sipping a very dry martini. However, there is more here than just style. Several pieces are quite haunting—*Stranger's Serenade*, *Sonderdezernat K 1* (the theme for a 1973 German TV show starring Hammer Films' famous vampire hunter Captain Kronos, alias Horst Janson), "Salzburg Melodie," and my favorite, "Melodie for Jessica," which is almost as transporting as "Who Will Buy My Yesterdays?," Barry's hypnotic "lullaby for astronauts" from *On Her Majesty's Secret Service* (only available on the Columbia LP CS 1003, *Ready When You Are*, J.B.).

Do You Cotton to Thomas?

To get to the core of the cinematic Edgar Wallace experience one must recklessly throw oneself in front of the musical freight train known as Peter Thomas. Thomas has been a musical force in Germany since the end of WW II, during which time he played and arranged big band, jazz, classical, and anything else that the conquering forces wanted to hear. Having to entertain Americans, plus the French, English and Russians, considerably broadened Thomas's range as a professional musician.

Peter Thomas: Kriminalfilmusik (Prudence 398.6533.2, 30 tracks, 66:59) supplies a good sampling of his extensive contributions to the Wallace thrillers,

including some very strange stuff: sound effects, experiments with voice, and odd, partially abstracted melodies, a few of which play out as being a bit tongue-in-cheek. In 1996 I interviewed Thomas and he certainly came off as eccentric, but an eccentric genius who has scored for Disney, influenced a generation of younger artists (Giorgio Moroder, Sylvester Levay and Combustable Edison), and one who has composed some extraordinary film music, principally his TV score for Germany's answer to *Star Trek*,

**The German
"kriminis"
inspired some
of the wildest,
soundtracks of
the '60s,
paralleling
Italian horrors
of the time**

Raumpatrouille (Space Patrol). Unfortunately, I find his very lively Wallace scores to be occasionally awkward or silly.

More valid is Thomas's soundtrack for *Chariots of the Gods, Errinerungen an Die Zukunft* (Polydor 557 350-2, 2 tracks, 35:04). The 1970 film is based on Erich Von Daniken's treatise on pre-Christian close encounters with extraterrestrials. Here the composer's inventions maintain a serious demeanor. Thomas provided the documentary with a great number of individual, upbeat themes, most of an eclectic nature, and this via the mixing of a familiar orchestral format with intriguing ethnic and futuristic embellishments. The CD is divided into two 18-minute suites, and each delivers a rich, complex tapestry of concepts and sensations—Peter Thomas at his best. If you are a fan of Vangelis's two classic documentary scores, *L'Apocalypse des Animaux* and *Opera Sauvage*, then odds are you'll be partial to *Chariots of the Gods*.

An American in Deutschland

Also from Germany is a CD of good music by our own Gary McFarland, *Gary McFarland: Latin Lounge* (Verve 533 912-2, 20 tracks, 55:36). McFarland, born in L.A. in 1933, studied jazz at the Lenox School of Music and the Berklee School of Music. He had a successful career arranging and composing for various jazz greats, mostly in a Latin/bossa-nova vein. His own jazz albums clearly expressed his unique musical bent—light and breezy but meticulously structured instrumentals, each like a gingerly animated machine made of egg shell and rose petals.

McFarland made sporadic moves into cinema, his major work being the score to the 1967 British horror film *13*, aka *Eye of the Devil*, from which the CD presents two cuts, the title track and "Once We Loved." The theme from *13* is a pearl without flaw, and it makes me appreciate the relatively simple technology of stereo separation. The left channel carries McFarland's wordless vocals and an insistent Latin tempo; from the right channel, transparent strings and a female chorus spaciouly layer themselves around something invisible that has the shape of a wistful grief—a delicious piece of music. The composer also scored the obscure *Who Killed Mary What's 'er Name?* and worked in television writing themes for variety shows and commercials (Breck shampoo). I imagine McFarland could have been lured into a more substantial commitment to film music; sadly we only have room to guess as he was mysteriously and fatally poisoned while sharing drinks with a friend in a New York City club in 1971. FSM

The Three Legs of Truman

(continued from page 30)

The ingenious audacity of Truman's score is that, at times, it dares not to move us much at all. The music in this film fulfils three requirements. There is music which captures Truman's plight and reflects his sense of awe, discovery, anguish, and weary frustration. This is the music which reinforces Truman's humanity—effectively, the music of the film. Most of Burkhard Dallwitz's music seems to reside here. Next, there is the tracked classical music. This totally ignores Truman's thoughts by scoring the supposedly disposable nature of mass entertainment. It has no bearing on the scenes it's in, it's just soothing upper-class wallpaper which refuses to acknowledge Truman's humanity. This is the music of the TV show—beautiful in artistic terms but crassly shallow in its connection to heartless voyeurism. (It's not unlike the classical music usage in *2001* which also seeks to trivialize human efforts.) But the most important and most conceptually difficult leg of the score is supplied by Philip Glass. Glass's music is that which is about both the film and the TV show. In fact, it absolutely obscures the line between the two.

Glass's Works

Here's my hypothesis as to why Philip Glass was originally chosen as the composer on this project. Glass's music is emotionally effective, inasmuch as its based on simple, repetitive, but carefully honed chord sequences. However, it's also incredibly obvious as being a constructed music. The paths it takes are dictated by the musical desire to work through some sort of mechanism. In other words, it strikes the perfect balance as something you experience both emotionally and analytically. When this is put in a film, the audience's perception is split down the middle. The content of the music, the message as it were, speaks directly from the film. But the method in which the message is delivered is so highly stylized, so perceptible as its own creative entity, that the music also seems to be about the film—or in this case, about the TV show we're supposedly watching.

Imagine it as a film music equivalent of Ferris Bueller. At some times it's dealing with the characters and situations in the film, and at other times, it's turning to the audience and saying, "Hey, get a load of this." Unlike Ferris Bueller, though, Glass's music can do both at once. As a result, we're not sure if the music is coming from a reflection of Truman Burbank's perspective, or from the perspective of the audience

watching him—i.e., us. For example, is the piano music that plays as Truman is drifting off to sleep scoring the film that we are watching or the TV show that we are watching? And to underline the question mark, Weir makes the brilliant decision to have Philip Glass sitting there on the screen playing the music. (He can be seen sitting at the piano in front of the huge "greenscreen" image of Jim Carrey's sleeping face.) There are so many dramatic/musical angles to see this scene from, one could do an entire article on it alone.

I don't know where the musical concept for *The Truman Show* came from. Judging by the number of composers used in the film, and the fact that the Philip Glass score was replaced in many instances, I would guess that the concept lay with the director. Whatever the case, it was a wonderful decision. Perhaps the complaint will be raised that the film lacks an overall musical profile, but this is a rare instance of a film which is improved by this approach. The effect is one of the first cumulative scores which invites us to be both embraced and dissected by it, and somehow we leave totally engaged and satisfied. FSM

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It's Oscar's Party

Every year, the Society of Composers and Lyricists, (along with co-sponsors BMI and ASCAP) honor the nominees in the three Academy Award music categories. Some of the folks in attendance (*clockwise from top right*):

Nominee Diane Warren (*Con Air*) with ASCAP board member and host John Cacavas.

ASCAP board member/SCL past president Arthur Hamilton with actor/author/photographer Roddy McDowell.

Nominees Will Jennings (BMI), co-writer of "My Heart Will Go On," and composer James Newton Howard (over his shoulder).

Actress Frances Fisher (*Titanic*) with nominated ASCAP lyricist David Zippel (*Hercules*)

ASCAP president and chairman Marilyn Bergman, winner Anne Dudley (*The Full Monty*) and ASCAP's assistant VP Nancy Knutsen.



The Boys in the Back Room

The Trojan League of Orange County presented their 28th annual benefit to promote and support the University of Southern California. This year's focus was the School of Music, and alumni at the piano included:

ASCAP composers Marco Beltrami, Buddy Baker, USC Dean of Music Larry Livingston, David Spear, and Leonard Rosenman at the keyboard.

PHOTOS BY LESTER COHEN

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The Poseidon Adventure

with The Paper Chase

Two Complete Scores by **John Williams**
Plus Main Title to **Conrack**

The Paper Chase is the acclaimed 1973 comic drama about Harvard law students, starring Timothy Bottoms, Lindsay Wagner, and John Houseman as the tyrannical Professor Kingsfield. John Williams wrote an eclectic score emphasizing the film's myriad social worlds: a beautiful love theme in the style of the light pop of the day, with characteristic Williams touches; pseudo-Baroque music (like *Family Plot*) and arrangements of Bach and Telemann for the academic environment; two jazz-rock source cues; and a haunting, noble theme ("The Passing of Wisdom") used for the students' fascination with Professor Kingsfield.

The Poseidon Adventure is the classic 1972 Irwin Allen disaster epic, for which Williams wrote a stirring, legendary main and end title theme for low brass building to full orchestra. The interior cues evoke dread and claustrophobia as well as the single-minded drive of the protagonists to escape alive. The score bridges Williams's television work for Allen in the '60s with the more symphonic style he used on his famous blockbusters of the late 1970s and '80s, and has been requested by fans for a quarter-century.

The CD also includes the six-minute "Main Title" to *Conrack*, the acclaimed early '70s Martin Ritt drama starring Jon Voight as a schoolteacher on a poor South Carolina island. The music features Williams's uplifting Americana writing, as heard in *The Cowboys* and *The River*, with a gentle bluegrass bent.

This album of previously unreleased John Williams tracks was drawn from clean, best-possible archival sources, with roughly 15 minutes surviving in stereo. The 16-page color booklet includes rare photos from the 20th Century Fox archives and track-by-track liner notes by Jeff Bond and Jeff Eldridge.

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The Paper Chase

1. Love Theme from *The Paper Chase*** 2:37
2. The Passing of Wisdom† 3:06
3. Bach: "Little Fugue" in G minor† 2:05
4. Be Irrational* 2:55
5. Kevin's House (source) 2:32
6. Hart in a Hurry 1:16
7. Thinking of Susan/Kingsfield's Study/The Empty Classroom 3:12
8. Kevin's Tutor (source) 3:36
9. To the Hotel† 2:02
10. Telemann: Concerto in D Major (Allegro) **† 1:39
11. Real Identity/Into the Sea* 3:35
12. End Title* 2:38

22. Death of Belle† 3:26
23. Hold Your Breath* 3:06
24. The Red Wheel 3:00
25. End Title 3:34

**Not used in the film
*Contains music not used in the film
†stereo

Conrack

13. Main Title* 6:07

The Poseidon Adventure

14. Main Title 2:13
15. Rogo and Linda** 1:32
16. To Love (source) 3:07
17. The Big Wave* 4:01
18. Raising the Christmas Tree 3:24
19. Death's Door 5:02
20. Search for the Engine Room† 2:49
21. The Barber Shop* 3:05

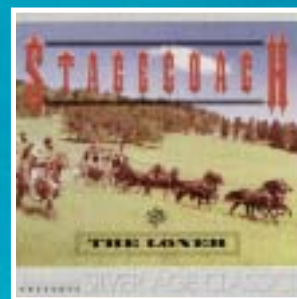
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